

The

Inland

Printer



JANUARY 1950

Your LINOTYPE Representative

can help you

cut costs

6

ways

- 1 Help Increase Composing-Room Efficiency.** By making slight changes in plant arrangement, greater plant efficiency can often be achieved. Composing-room operation, copy handling, machine location and many factors which can cut costs are part of your Linotype representative's warehouse of information. He can help coordinate other productive elements in the composing room in order to achieve peak efficiency.
- 2 Help Create Economical Expansion Plans.** You will find that your Linotype representative is competent to offer suggestions for entire expansion programs that will mean economy and efficiency in production. Whether your plans call for simple or complex changes, you will find your Linotype representative's experience invaluable to you.
- 3 Suggest Production Aids That Cut Costs.** New production aids are available to help cut production costs. Many are applicable to existing Linotype machines. Your Linotype representative will be glad to suggest the devices that are best suited to your Linotypes and your needs.
- 4 Cut Costs With Typographic Planning.** The greatest amount of versatility can be secured with the minimum investment from the proper analysis of your typographic requirements. Your Linotype representative can help show you, for example, how for the price of one you can get two faces that are suitable for a large amount of a certain type of composition.
- 5 Suggest Hints and Short-Cuts.** Your Linotype representative knows many short-cuts for making machine adjustments and for obtaining maximum efficiency from your present Linotypes. It will pay you to avail yourself of this knowledge in order to help reduce down-time.
- 6 Suggest Renewal Parts That Should Be Stocked.** In order to keep production moving, it is a good idea to have a number of parts on hand for making machine repairs. Your Linotype representative can suggest parts which should be stocked to help you meet practically all situations.

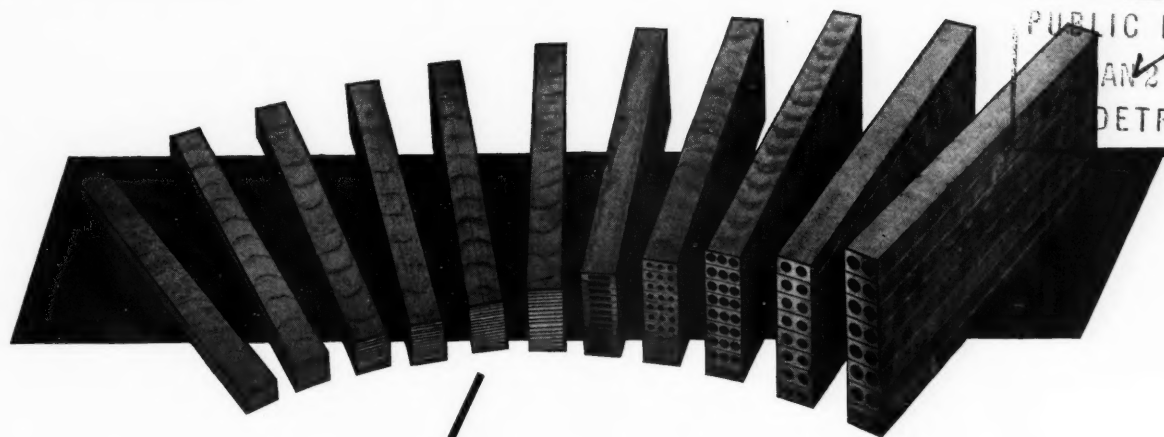
These are a few of the many services that you can get without cost from your Linotype representative. Whatever your composing-room problem happens to be, you will find that your Linotype representative, backed by Linotype Research, will help you find the answer. Call your Linotype representative and find out for yourself how you and your composing room can benefit from his wealth of experience.

LINOTYPE

LEADERSHIP THROUGH RESEARCH

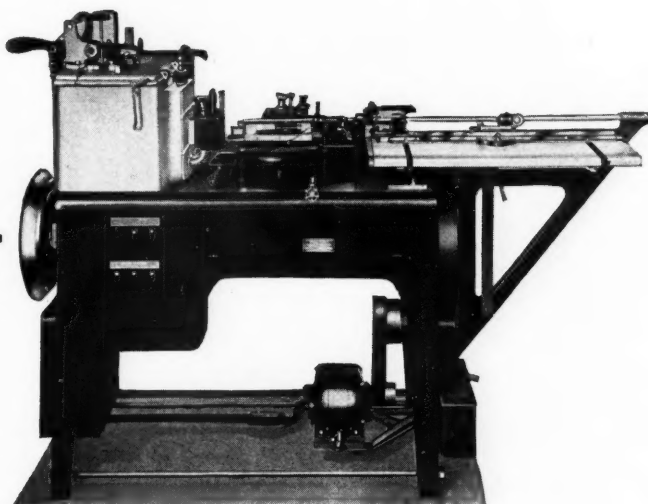
MERGENTHALER LINOTYPE COMPANY, 29 Ryerson St., Brooklyn 5, N. Y.

Set in Linotype Caledonia, Spartan Black and the Memphis Family



PUBLIC LIBRARY
JAN 27 1950
DETROIT

Here are aptly illustrated Elrod versatility and its wide range of product—an abundance of leads, slugs, rule border and base material from 1 point to 36 points in thickness—all from a single machine. Simple in design and mechanism, the Elrod consistently delivers an accurate product of high quality that meets exacting modern printing requirements. An Elrod installation in your plant will help to end strip material shortages, with consequent wasteful practices, and assures a continuous supply for most composing room needs. The Elrod is dependable, efficient equipment which has proved itself through the years in hundreds of important printing and publishing plants, to complete satisfaction of the user. Write us for full information as to how the Elrod will help you to lower material production costs and better the output of the composing room in your plant.



The Elrod

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14

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Weston

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- **INDEX BRISTOLS**
- **SPECIALTIES**



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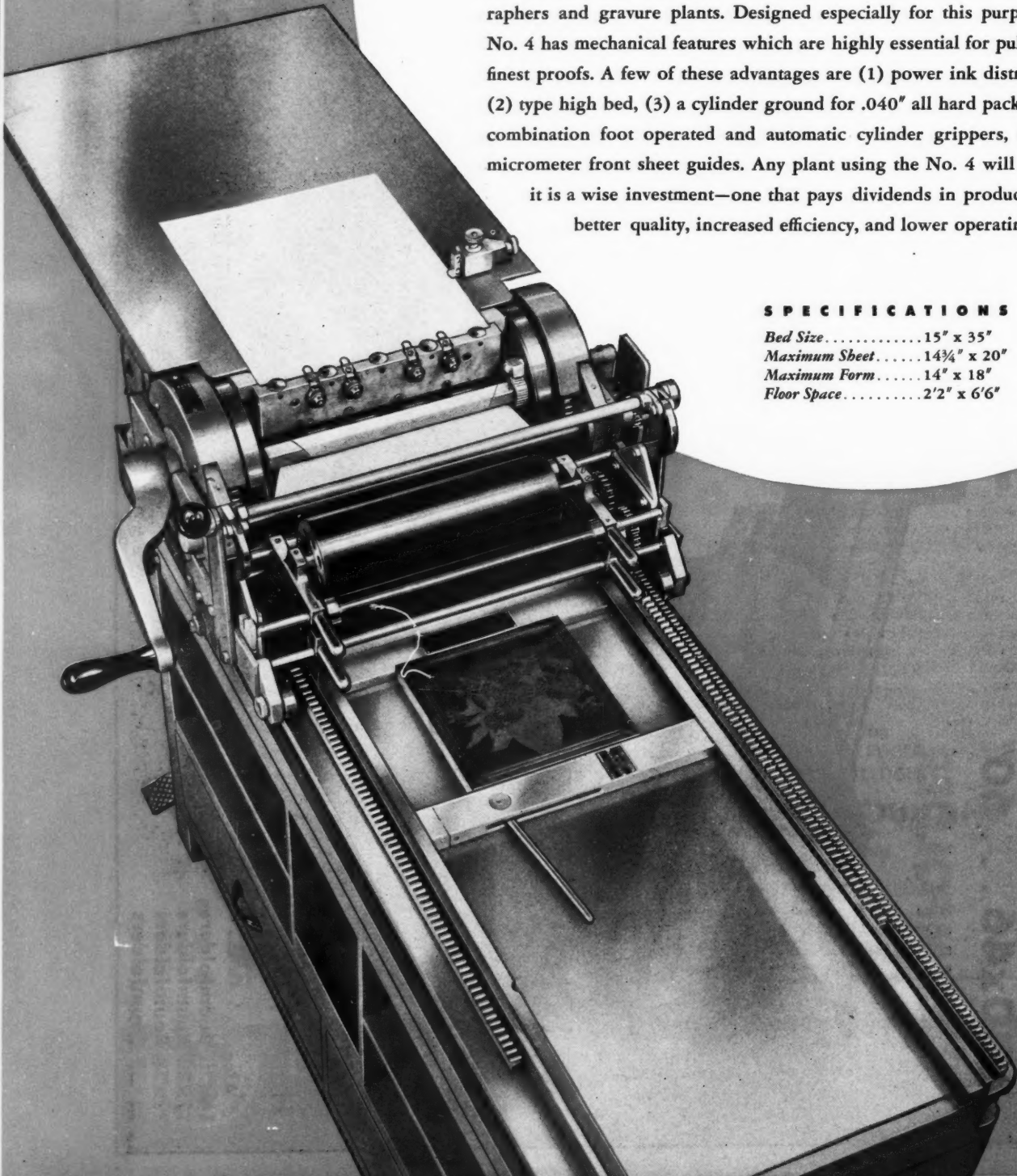
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Equip your plant with the same machine so widely and successfully used for pulling top quality reproduction proofs by typesetters, offset-lithographers and gravure plants. Designed especially for this purpose, the No. 4 has mechanical features which are highly essential for pulling the finest proofs. A few of these advantages are (1) power ink distribution, (2) type high bed, (3) a cylinder ground for .040" all hard packing, (4) combination foot operated and automatic cylinder grippers, and (5) micrometer front sheet guides. Any plant using the No. 4 will tell you it is a wise investment—one that pays dividends in production, in better quality, increased efficiency, and lower operating costs.

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to help you plan and sell more effective business printing

**A complete, practical
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Here is a real "show-how" portfolio of useful new ideas that you can put to work to sell better business printing on Hammermill Bond.

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Sample Book containing full showing of Hammermill Bond colors, weights and finishes.

Hammermill Letterhead layout sheets.

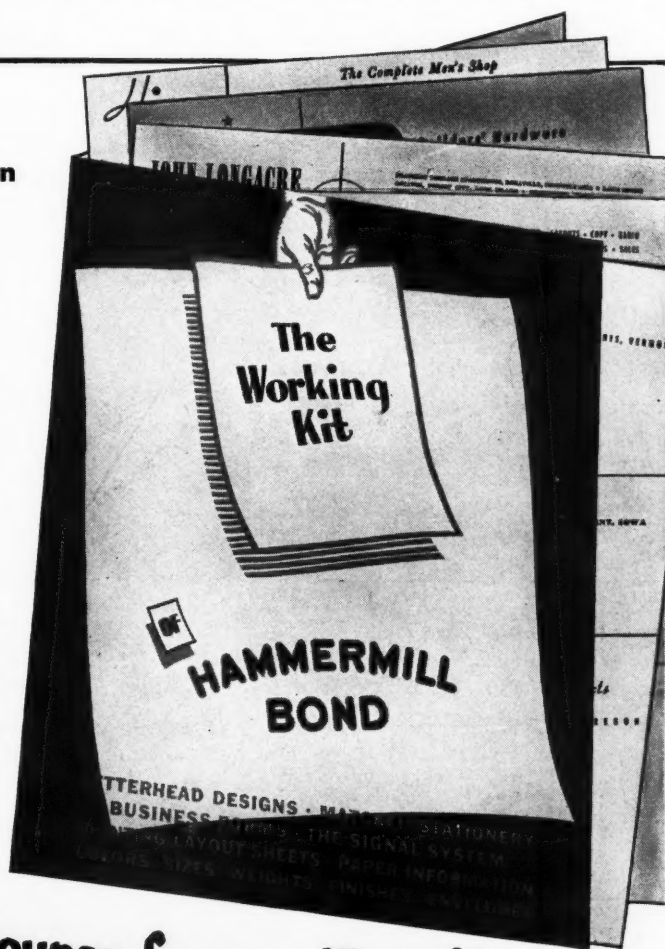
Right-hand pocket contains:

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Please send me—FREE—the New Working Kit of
Hammermill Bond.

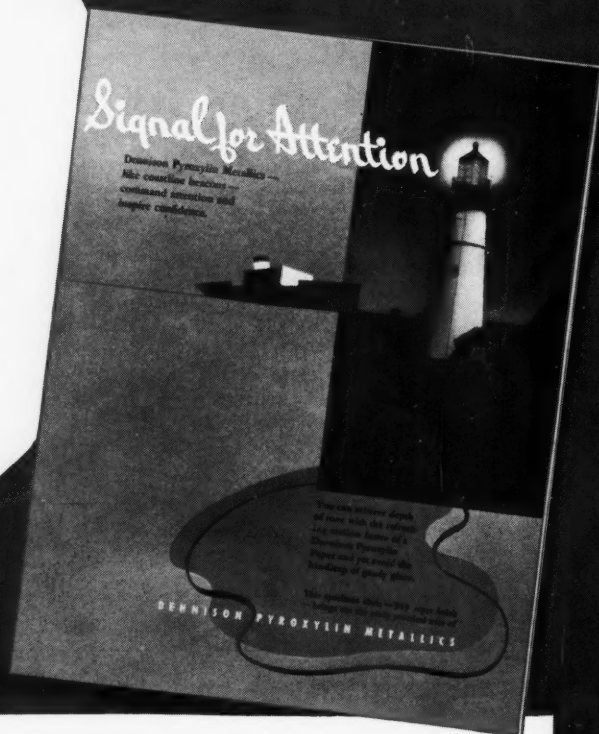
Name

Position

(Please attach to, or write on, your business letterhead) IP-JA

Please Mention THE INLAND PRINTER When Writing To Advertisers

Signal for Attention!



When customers ask for a special job that will command attention, show them the depth of tone and mellow lustre of Dennison Pyroxylin Metallics — an outstanding line of gold and silver papers, gummed and ungummed, in sheets and rolls.

Here is a specimen sheet that shows high-style labels, school pennants, bands, box wraps, folders, program covers, anniversary seals, book jackets. It also gives practical suggestions on selling, printing, and handling Dennison Pyroxylin Papers.

Ask your Paper Merchant handling Dennison Air Conditioned Gummed Papers for this striking specimen sheet now

GUMMED PAPER DIVISION

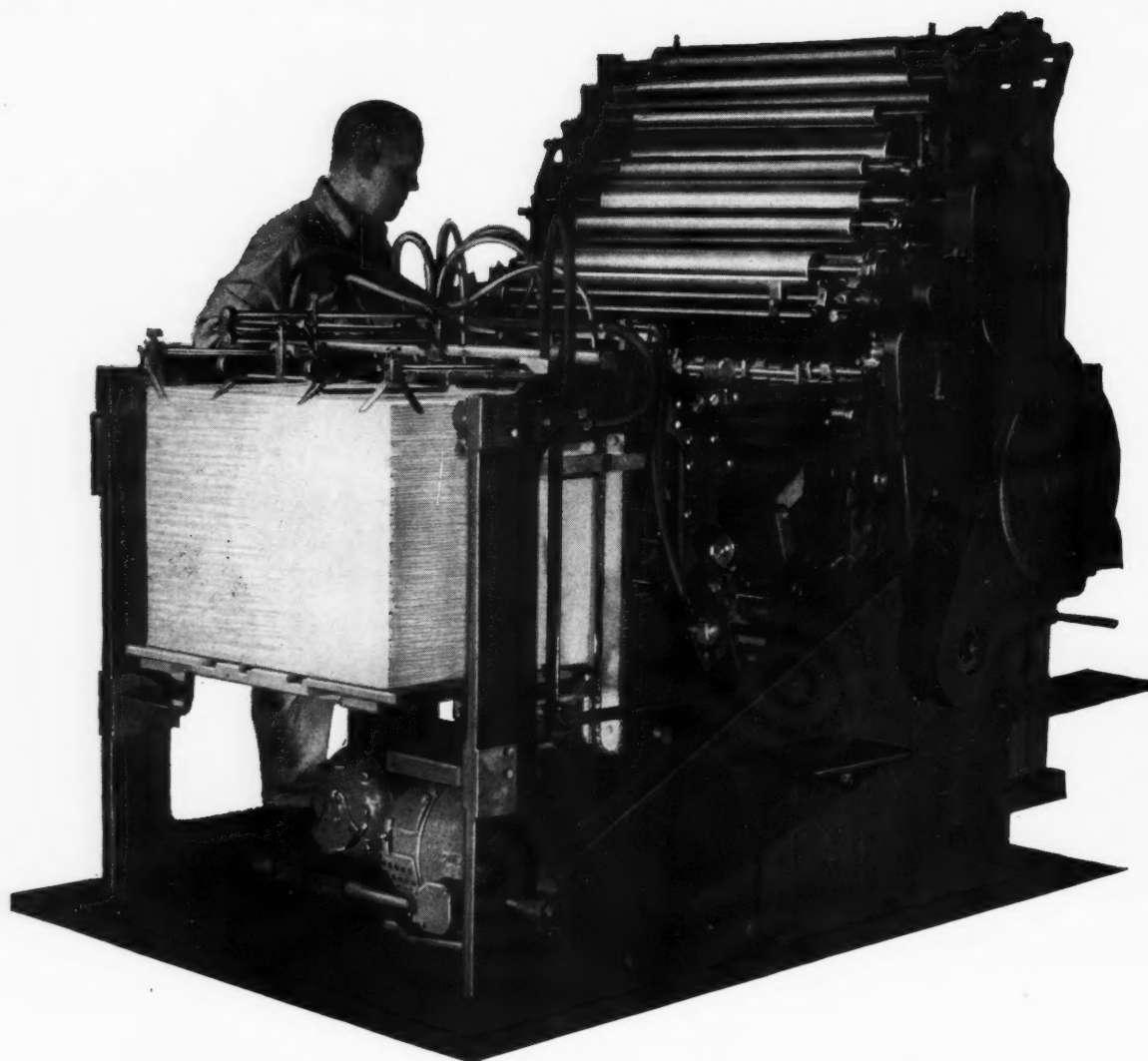
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Correct Bond
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It was the ATF CHIEFS that so simplified offset lithography that printers everywhere could readily add it to their letterpress service. It was the ATF CHIEFS that paved the way to making offset lithography a *profitable* process. The ATF CHIEFS, with their many special and exclusive features, are setting the pace in fine offset

quality on every type of work within their size range. And 80% of the offset jobs in any commercial shop can be done on the ATF CHIEFS beautifully, efficiently and economically.

For complete details on the three sizes available, ask your ATF Representative or write to us.

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Manufacturers of Kelly Presses, Little Giant Presses, Chief Offset Presses, and Web-fed Offset Presses, Gravure Presses, Foundry Type and Process Cameras. Distributors for Vandercook, Bostitch, Challenge, Hamilton, Rosback and Other Equipment for Composing Room, Pressroom and Bindery.



A. FRIBERG

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Are You on the List?

Who's Who in the Graphic Arts as suppliers of machines, equipment, accessories and service is in the making. Firms listed are exhibitors-to-be at the forthcoming Sixth Educational Graphic Arts Exposition, Sept. 11-23.

Is your firm's name in this desirable Who's Who? There are still some good exhibit spaces available. Don't delay.

"First come, first served."

Here's the score:

Total saleable
spaces..... 338
Sold, as of Dec. 1.... 251
Available (Dec. 1)... 87

Acme Steel Company
Aigner, G. J., Company
American Evatype Corporation
American Roller Company
American Type Founders Sales Corporation
Amsterdam Continental Type & Graphic Equipment, Inc.
Artype, Incorporated

Battelle Memorial Institute
Baum, Russell Ernest
Bingham Brothers Company
Bingham's, Sam'l., Son Mfg. Co.
Bookbinding & Book Production
Book Manufacturers' Institute
Brandtjen & Kluge, Inc.
Bunn, B. H., Company

Challenge Machinery Co., The
Chandler & Price Co., The
Chemco Photoproducts Co., Inc.
Chicago Steel & Wire Company
Chicago Typographers Ass'n.
Commercial Controls Corp.
(Justowriter)

Consolidated Photo Engravers
& Lithographers Equip. Co.
Cottrell, C. B., & Sons Co.
Craftint Manufacturing Co., The
Craftsman Line-Up Table Corp.
Cutler-Hammer, Incorporated

Dayton Rubber Company, The
Dexter Folder Company
Doyle, J. E., Company, The

Electric Boat Company
(Printing Machinery Div.)
Electrographic Corporation

Force, William A., & Co., Inc.

Gane Brothers & Lane, Inc.
Gegenheimer, William
General Binding Corporation
Graeber Stringing & Wiring
Machine Co.

Graphic Arts Ass'n. of Ill.
Graphic Arts Equipment Co.
Graphic Arts Monthly

Hamilton Mfg. Co., The
Hamilton Tool Company, The
Hammermill Paper Company
Hammond Machinery Builders
Harris-Seybold Company
Heinrich, H. H., Inc.
Hewson Company, The John

Ideal Roller & Mfg. Co.
Imperial Type Metal Company
Inland Printer, The
International Typographic
Composition Ass'n.
Intertype Corporation

J C M Machine
Jonas, Myron, Company

Kemp, William M., Company
Kimble Electric
Kleen-Stik Products, Inc.

Lanston Monotype Machine Co.
Lawson, E. P., Company, Inc.
Lester & Wasley Company, Inc.

Lithographers' National Ass'n.
Lithographic Technical
Foundation
Lewis & Co., A. F. of N. Y., Inc.
Lockwood's Incorporated
Linotype Parts Company, Inc.
Ludlow Typograph Company

Macbeth Arc Lamp Company
Mann, George, & Company, Ltd.
Mergenthaler Linotype Co.
Miehle Ptg. Press & Mfg. Co.
Miller-Laufer Ptg. Equip. Co.
Miller Printing Machinery Co.
Mohr Lino-Saw Company
Morrison Company, The
Murray Engraving Company

National Ass'n. Printing
Ink Makers, Inc.
National Graphic Arts
Education Ass'n.
National Lead Co. (Blatchford)
New Era Mfg. Co.
Nygren-Dahly Company

Oxy-Dry Sprayer Corporation

Paasche Airbrush Company
Plastic Binding Corporation
Potdevin Machine Company
Printing Equipment Engineer
Printing Industry of America
Printing Machinery Co., The
Printing Trades Blue Book
Production Yearbook
Process Color Plate Co., Inc.

Rapid Roller Co.
Rathbun & Bird Co., The
Regency Thermographers
Richards, J. A., Company
Roberts & Porter, Inc.
Robertson, R. R., Company
Rosback, F. P., Company
Rouse, H. B., & Company
Ryan, E. G., & Company

Schaefer Machine Company
Seal-O-Matic Machine Mfg. Co.
Sheridan, T. W. & C. B., Co.
Smyth Manufacturing Co., The
Stereotex Machinery Company
Strong Electric Corporation
Super Speed Ptg. Press Co.

Taft Contracting Company
Taylor Machine Co.
Technical Trade School
Tenak Products Company
The International Ass'n. of
Ptg. House Craftsmen, Inc.
Thomson-National Press Co.
Tompkins Printing Equip. Co.
Turner Printing Mach., Inc.

United American Metals Corp.
U. S. Rubber Company

Vandercook & Sons, Inc.
Verner, B., & Company
Virkotype Corporation

Walden Sons & Mott, Inc.
Walton Laboratories, Inc.
Weber, Martin J., Studio
Western Newspaper Union

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INCORPORATED

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To Fire Extinguishers



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There's an Oxford Paper Merchant conveniently near you. He's not only a prompt source of supply, but he's ready and able to give worth-while help with your paper and printing problems. Get in touch with him today for a copy of the helpful Oxford Paper Selector Chart—or write direct to us.

OXFORD PAPER COMPANY

230 Park Avenue, New York 17, N. Y.

OXFORD MIAMI PAPER COMPANY

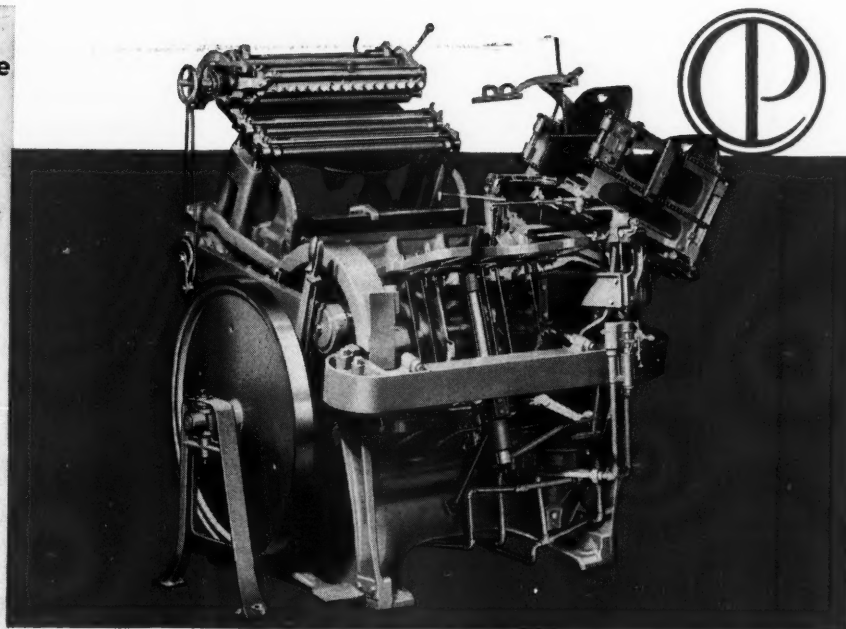
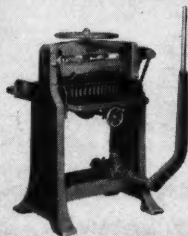
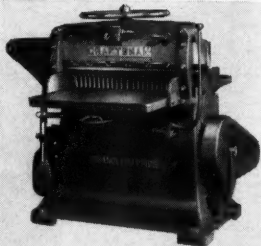
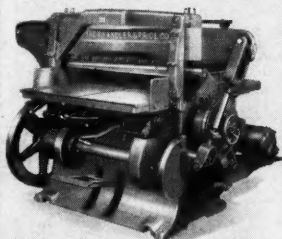
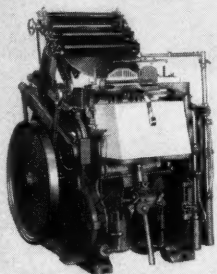
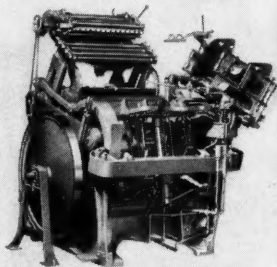
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Boise, Idaho	Blake, Moffitt & Towne
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Buffalo, N. Y.	Franklin-Cowan Paper Co.
Charlotte, N. C.	Caskie Paper Co., Inc.
	The Charlotte Paper Co.
Chattanooga, Tenn.	Bond-Sanders Paper Co.
Chicago, Ill.	Birmingham & Prosser Co.
	Bradner, Smith & Co.
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	The Whitaker Paper Co.
Cleveland, Ohio	The Cleveland Paper Co.
Columbus, Ohio	Scioto Paper Co.
Dayton, Ohio	Cincinnati Cordage Co.
	The Whitaker Paper Co.
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Detroit, Mich.	Chope Stevens Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne
Hartford, Conn.	Green & Low Paper Co., Inc.
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Jacksonville, Fla.	Jacksonville Paper Co.
Kalamazoo, Mich.	Birmingham & Prosser Co.
Kansas City, Mo.	Birmingham & Prosser Co.
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Little Rock, Ark.	Roach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Louisville Paper Co.
Lynchburg, Va.	Caskie Paper Co., Inc.
Manchester, N. H.	C. H. Robinson Co.
Memphis, Tenn.	Louisville Paper Co.
Miami, Fla.	Everglades Paper Co.
Milwaukee, Wis.	Allman-Christiansen Paper Co.
	Sensenbrenner Paper Co.
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.
Nashville, Tenn.	Bond-Sanders Paper Co.
Newark, N. J.	Bulkley, Dunton & Co., Inc.
New Haven, Conn.	Bulkley, Dunton & Co., Inc.
New York, N. Y.	Baldwin Paper Co., Inc.
	Bulkley, Dunton & Co., Inc.
	Green & Low Paper Co., Inc.
	Miller & Wright Paper Co.
	The Whitaker Paper Co.
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Omaha, Neb.	Western Paper Co.
Philadelphia, Pa.	Atlantic Paper Co.
	Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	General Paper Corp.
Portland, Maine	C. H. Robinson Co.
Portland, Ore.	Blake, Moffitt & Towne
Providence, R. I.	Carter, Rice & Co. Corp.
Richmond, Va.	Cauthorne Paper Co.
Rochester, N. Y.	Genesee Valley Paper Co.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Louis, Mo.	Shaughnessy-Kniep-Hawe Paper Co.
	Tobey Fine Papers, Inc.
St. Paul, Minn.	Inter-City Paper Co.
San Bernardino, Calif.	Blake, Moffitt & Towne
Salt Lake City, Utah	Western Newspaper Union
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
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Seattle, Wash.	Blake, Moffitt & Towne
Sioux City, Iowa	Western Newspaper Union
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	(Div. of Carter, Rice & Co. Corp.)
	Mill Brand Papers, Inc.
Stockton, Calif.	Blake, Moffitt & Towne
Tacoma, Wash.	Blake, Moffitt & Towne
Tampa, Fla.	Tampa Paper Co.
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	The Mudge Paper Co.
Worcester, Mass.	C. A. Esty Paper Co.
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**Protect Your Profits
with Chandler & Price
Equipment**



**Step *Up Front* in Profitable
(and specialized)
operations with the**

**CHANDLER & PRICE
SUPER HEAVY DUTY
"Front End"
AUTOMATIC PRESS**

★ Truly automatic, including continuous feeding from hopper that permits loading while press is running (any stock from 13-lb. bond to heaviest cardboard, $3\frac{1}{4} \times 5"$ up to $15\frac{1}{16} \times 23\frac{1}{4}"$) . . .

★ Sufficient impression strength for printing the heaviest forms, and for scoring, creasing, embossing and die-cutting . . . rectangular, round, irregular shapes, greeting cards, photomounts, cartons, book cases, and covers . . .

★ All operating controls (including ink fountain adjustments while press is running) reached from FRONT of press . . .

★ Printed sheet, form and platen in full view at all times—UP FRONT . . .

★ Delivery at FRONT, where pressman can easily check ink coverage or numbering machines (also makes slip-sheeting entirely practicable) . . .

★ Automatic throw-off of press if sheet fails to deliver . . .

THESE are a few of the features that make the Chandler & Price Super Heavy Duty $14\frac{1}{2} \times 22"$ Craftsman Automatic Press a superior producer—a press that makes regular printing and specialty printing highly profitable—a press that earns UP FRONT rank in today's finest printing plants.

Write for complete specifications.

THE CHANDLER & PRICE COMPANY
CLEVELAND, OHIO

MANUFACTURERS OF PRINTING MACHINERY FOR OVER 60 YEARS

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

MEAD Process Plate

THE LOW-COST COATED PAPER*

* For Fine Letterpress
Printing - in Black
or in Color



THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Company, 118 West First Street, Dayton 2 • New York • Chicago • Boston • Philadelphia



NEW!

TYPE OX-17 x 22"

RUTHERFORD

UTILITY

OFFSET COLOR PROVING PRESS



SPECIFICATIONS

Maximum Plate — 20 x 24 x .075"
Maximum Image — 17½ x 23"
Maximum Sheet — 18 x 24 x .075"
Blanket Size — 21½ x 23½"
Approximate net weight — 1260 lbs.
Approximate Shipping weight — 1460 lbs.

We have other types and sizes of proving presses, both hand and power-operated. A Rutherford representative will be glad to give you full particulars.

RUTHERFORD MACHINERY COMPANY DIVISION

Main Office: 10th STREET & 44th AVENUE, LONG ISLAND CITY 1, N.Y.

Factory: EAST RUTHERFORD, NEW JERSEY

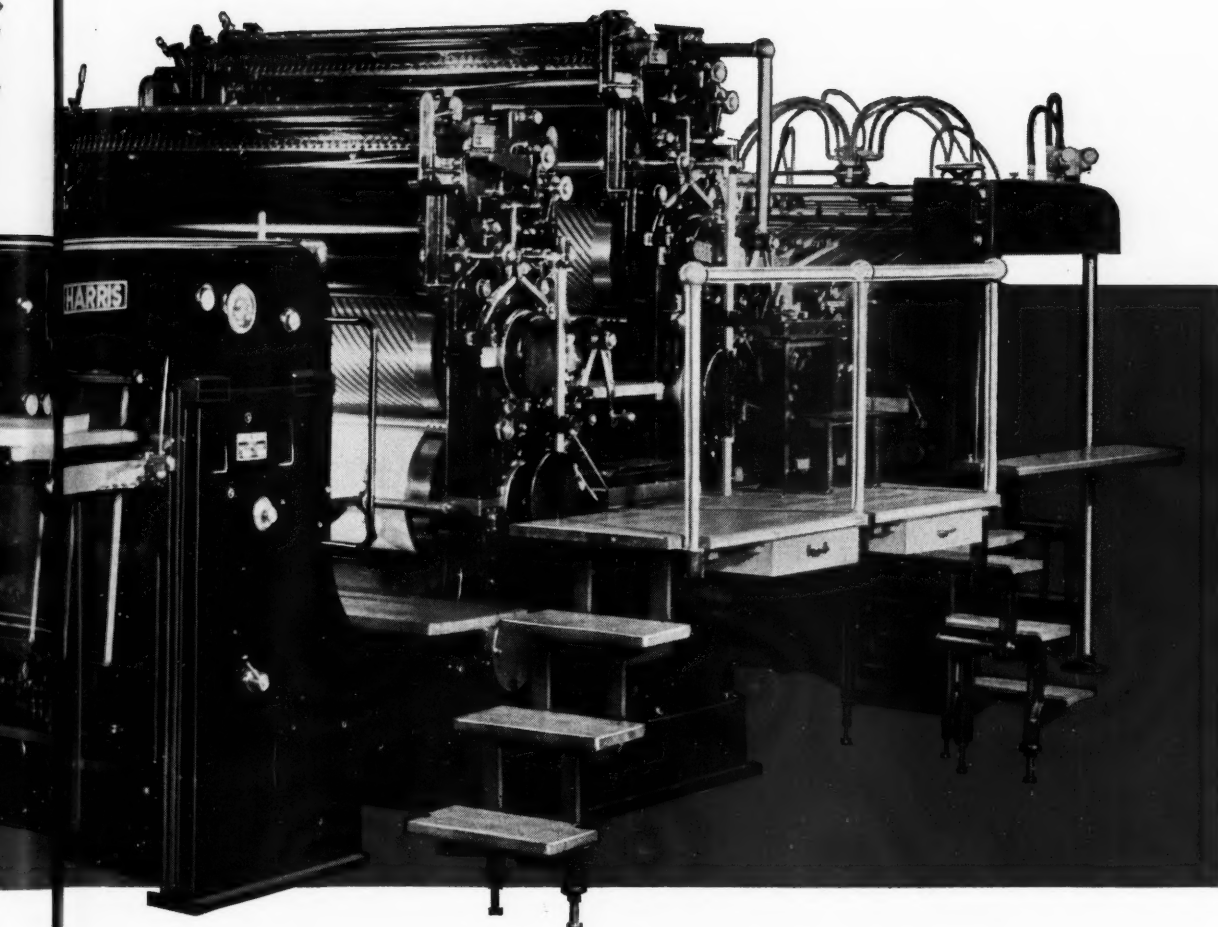


CHEMICAL
CORPORATION

GRAPHIC ARTS GROUP

When Writing These Advertisers, Please Mention THE INLAND PRINTER





Today's Rotary Letterpress for Competing in Today's Markets

No matter how you would like to better your competitive position... by increasing your production... by improving your quality... by reducing make-ready time... by making press operation easier... this is the rotary letterpress which does all four.

MORE THAN 20 PRESSES already purchased by leading Label, Publication, Mail Order and Carton printers, give ample proof of the acceptance of the new Harris Model TRG. *Calculate, for instance, what it would mean in your plant to increase production by 30%!* For more information contact Harris-Seybold Company, Dept. D, Cleveland 5, Ohio.

add the
Amsterdam
continental
touch
of beauty
to your
typography

LIBRA SERIES



STUDIO

** EGMONT SERIES **

Take advantage of type designs created by
some of the Continent's most famous
type designers together with its
leading type foundry.

Let the smartness of EGMONT do its work.

Get new inspiration from STUDIO's artistry.

Make script lines look better with *Rondo*

Create atmosphere with LIBRA.

Rondo series

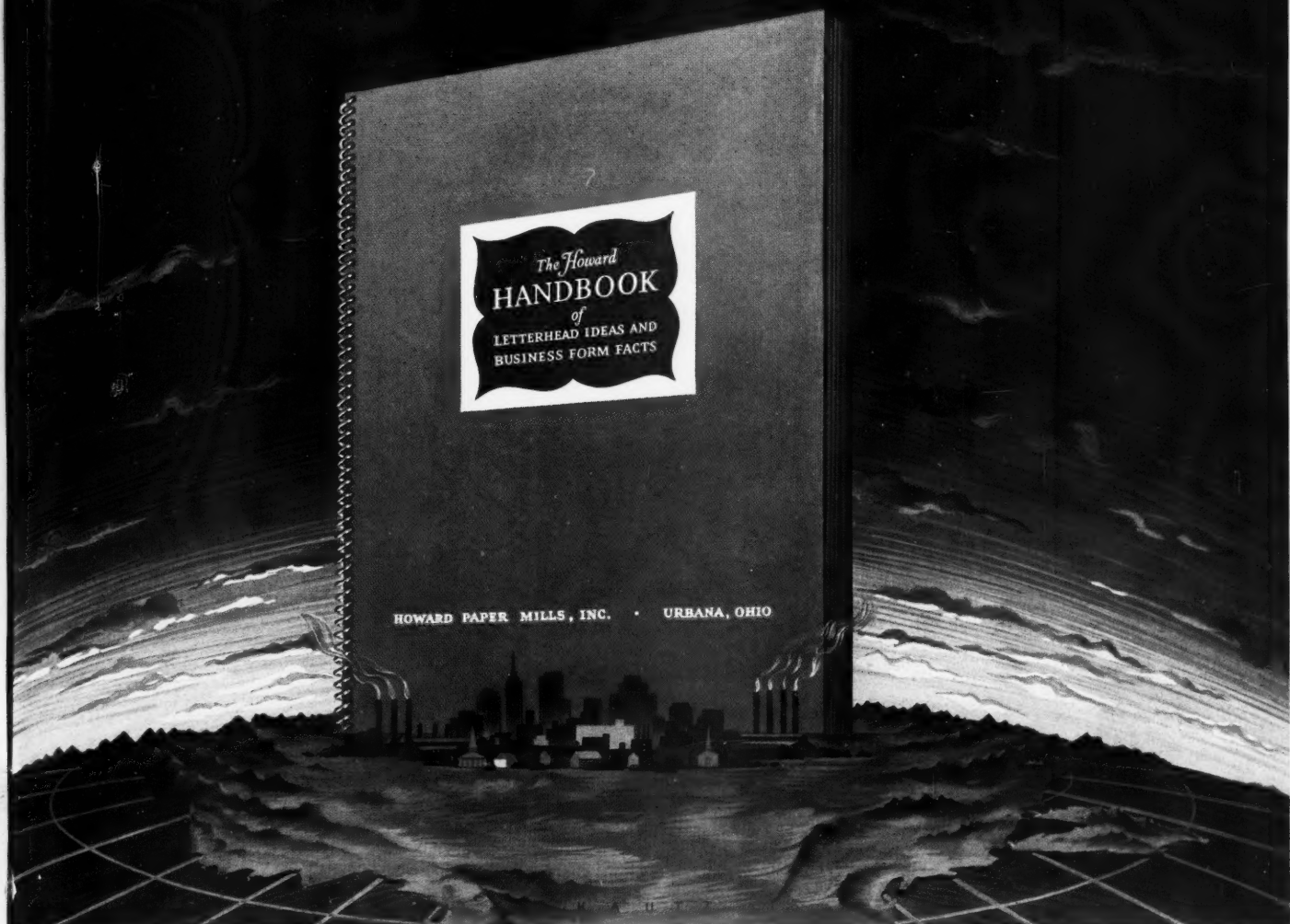
TYPEFOUNDRY "AMSTERDAM"

Stocked and distributed by

AMERICAN TYPE FOUNDERS

Write your nearest ATF branch for specimen sheets.

For Canada: Sears Limited



FREE! Your Desk Copy of this Down-to-Earth Fact Book!

WE ADMIT IT. This book was published to advertise HOWARD BOND. It started out as paper promotion—and ended up, as one man put it, “The most compact encyclopedia on business forms I’ve ever seen.”

That comment mentions only half

of the book—the section devoted to enormously valuable “tricks-of-the-trade” in building effective business forms systems. The other half is concerned with letterheads and their design, with full-size samples that may give you many usable notions.

As we say, this book is free. Don’t discount its value because of that. It contains a wealth of information you’ll put to work. (And if it sells you on the merits of HOWARD BOND—that’s all to the good, both for you and for us.)

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

“The Nation’s  Business Paper”

HOWARD PAPER MILLS, INC., HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Please send at once “The Howard Handbook of Letterhead Ideas and Business Form Facts.” (Attach coupon to your letterhead)

0123456

NAME _____ FIRM _____

STREET _____ CITY _____ STATE _____



Advertising is Selling

when it appears on **Maxwell Offset**


Advertising is the stuff that dreams are made on—and the stuff that changes dreams into purchases too. Your customers are looking to you to put this principle to work.

That's why you need to know about MAXWELL OFFSET. Its printing and handling qualities—carefully controlled sizing; unusual strength; perfect folding qualities; absence of linting, picking, fuzzing and stretching—sure, that's what you want in a printing paper. But

Let us show you how MAXWELL OFFSET can help create the desire for good printing. Send us your letterhead and we'll mail you samples of the 8 distinctive finishes, 7 weights and 4 practical colors.

the important thing is this: use MAXWELL OFFSET and you can count on the absolute uniformity of these qualities. It works the same way every time. With MAXWELL OFFSET, you can do your unqualified best on all jobs—and they show it. With MAXWELL OFFSET, your profit-margin grows with less down-time for readjustment. For these reasons—and because your work is your own best advertisement—recommend MAXWELL OFFSET.

HOWARD PAPER MILLS, INC. • MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO



Nothing pays off like a
KELLY

Ask *any* KELLY owner. What he says is worth more than all of our claims. But hundreds of them have told us that this time-tested workhorse can run all day, or around the clock, if need be. It's a press that has proved its ability to pay the overhead *and* a profit. It plays no favorites in jobs, but takes them as they come and turns them out quickly, at low cost of operation and always of the finest quality. Pressmen *like* KELLYS because they're easy to make ready, quick to get away, and have a minimum of down time.



Ask your ATF Representative, or write to us.

American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey

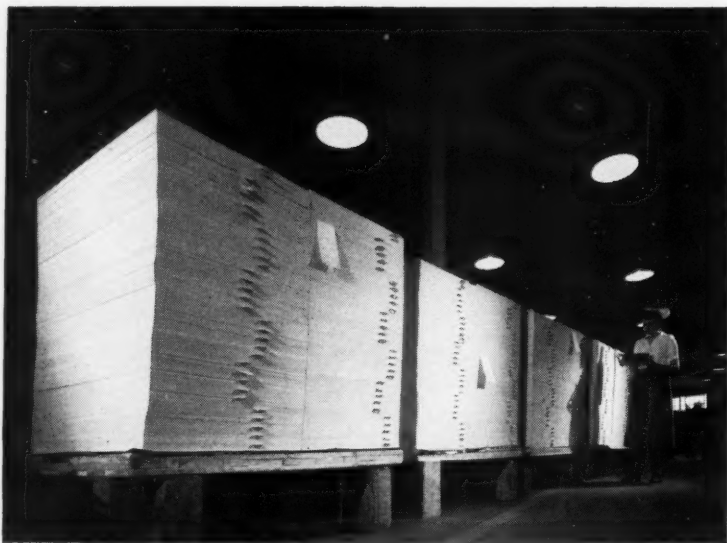
Branches in Principal Cities

Manufacturers of Kelly Presses, Little Giant Presses, Chief Offset Presses and Web-fed Offset Presses, Gravure Presses, Foundry Type and Process Cameras. Distributors for Vandercook, Bostitch, Challenge, Hamilton and Rosback Equipment for Composing Room, Pressroom and Bindery.

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

Now—Kimberly-Clark brings you

Premium Papers at Standard Prices!



SHEET STACKS OF 1950 LEVELCOAT READY FOR TRIMMING . . . THEN TO AMERICA'S PRESSES

Now you can make every impression a far better impression—without an increase in printing cost! For Kimberly-Clark's four new fully-coated Levelcoat* papers with new fiber, new formula, give you premium quality press performance and reproduction—at the cost of ordinary paper!

You'll see new whiteness and brightness, feel new smoothness, in all four 1950 Levelcoat papers. In make-ready, on the press, you'll dis-

cover new speed and dependability. Finally, in comparing reproduction with that of any other paper, at any price, you'll agree there's a striking new difference in the quality of printing achieved with 1950 Levelcoat.

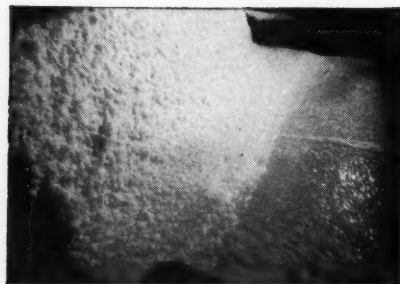
So regardless of your paper requirements—for long runs or short runs, for broadsides, magazines or house organs—look to Levelcoat for printability at its best. Yours—at the cost of ordinary paper.

New HIFECT* Made with strong sulphate-cooked fibers. Permanence, foldability, dimensional stability make Hifect ideal for covers or any fine letterpress printing.

New LITHOFECT* For finest offset printing, Lithofect provides a moisture-and pick-resistant coating with a strong base sheet. Renders colors without loss of density.

New TRUFECT* Whiter, smoother, folds even better than before. Trufect, for letterpress, offers faster ink setting time, greater press dependability, finer reproduction.

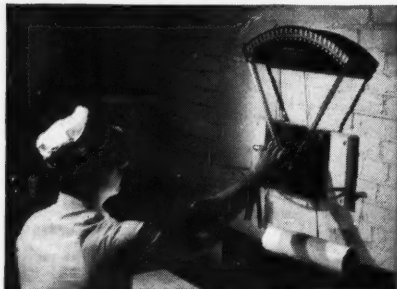
New MULTIFECT* An economy sheet for volume printing. With the new LongLac fibers, Multifect has added strength, better foldability, greater uniformity.



Ever take a 3 hour bath? The pulp in 1950 Levelcoat does—and gets bleached snow-white in the process. And the new, superior LongLac sulphate fibers—a special pulp ingredient—result in new body strength, new resilience, never-before whiteness in all four new papers.



Round and round she goes . . . and each roll is adjusted for correct tension to protect the mirror-smooth paper surface. For in 1950 Levelcoat, the new coating formulation assures uniform ink reception, equal pick resistance, brilliant colors of maximum tonal density.



It's on the nose! Sensitive scales constantly check each lot of paper for moisture content. In all, 79 similar checks from tree to press are used to control the quality of 1950 Levelcoat—and assure the press performance and reproduction of higher-priced paper.

KIMBERLY-CLARK

CORPORATION
NEENAH, WISCONSIN



*TRADEMARK

	"This baby really runs smooth." Mathias Eckert, Pressman, Britt Printing and Publishing Co., St. Louis, Mo.		"They pull a very even impression, their register is extremely accurate . . ." Wm. M. Passano, President, Waverly Press, Inc., Baltimore, Md.
"... found them to be very profitable units." A. R. Hamerslag, President, Pace Press, New York, New York.		"They are fast, compact and easy to operate." Earl J. Bierbauer, Superintendent, Bering Press, Detroit, Mich.	
	"... Miller presses are outstanding . . ." R. J. Rath, Sec. Treas., Stark Rath Printing & Publishing Co., San Francisco, Cal.		"Our Millers have surely given us good production, printing, and service." Wm. Kondle, Superintendent, C. H. Forsman Co., Inc., New York, New York.
"They are really dependable." Howard Adair, Pressman, Foote & Davies, Inc., Atlanta, Ga.		"... We are more than pleased by the performance of our Miller . . ." Otto Driesner, Superintendent, Daily Journal of Commerce, Portland, Oregon.	

North, south, east, west...
yes everywhere...

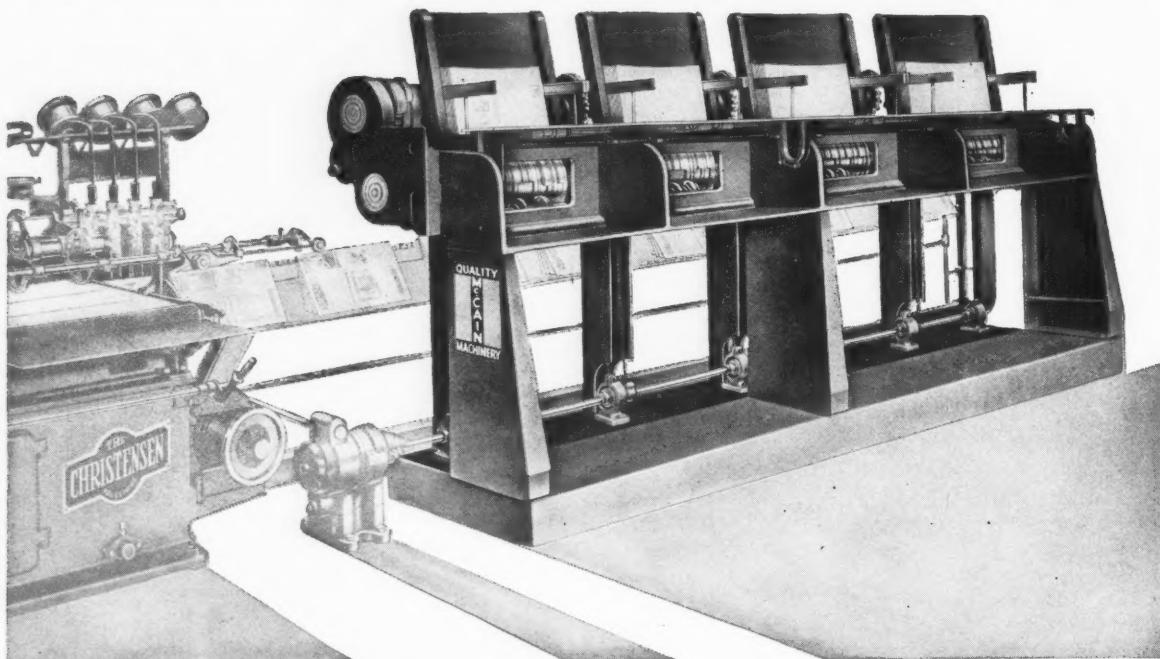


miller printing machinery co. pittsburgh 12, pa.

If you contemplate the purchase of a new press, we suggest you inspect Miller automatics. Compare their size—accessibility—quality of work—maintenance cost and profitable production. We will be pleased to send upon request a booklet describing any of the six Miller presses.

When Writing These Advertisers, Please Mention THE INLAND PRINTER

GATHERS, SADDLE STITCHES AND TRIMS



IN ONE CONTINUOUS, AUTOMATIC OPERATION

NOW AVAILABLE in one integral unit is a combination of the Christensen Gatherer and Stitcher and the McCain Automatic Signature Feeder. This combination gathers, saddle stitches and trims booklets and magazines.

The McCain Feeder (built in units of two, three or four feeding pockets, line assembled to handle the required number of signatures) places the prefolded signatures onto the moving saddle of the gathering and wire stitching machine.

Signature sizes may range from $5\frac{1}{4} \times 7$ " to $11\frac{1}{2} \times 16$ "—and may be in any number of pages up to the capacity of the stitcher heads. The combination handles up to 125 signatures per minute, depending upon paper conditions.

IF YOU ALREADY OWN A CHRISTENSEN GANG STITCHER

... you can convert it to automatic gathering by adding the McCain Signature Feeder, thus securing fully automatic operation. Both signature feeder and stitcher are operated from common power drive.

MCCAIN SHEAR-TYPE TRIMMER

A shear-type trimmer may be coupled directly to the McCain-Christensen combination unit, so that signatures are fed, gathered and booklets stitched and trimmed in one continuous operation. . . .

Write today for further information about this automatic combination which gathers, saddle stitches and trims in one continuous operation.

Dexter Folder Company

General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis



always **right**
for the job...

the complete line of ST. REGIS uncoated papers

Here's a line of adaptable printing papers especially designed to provide high brightness and maximum printability, at prices that customers appreciate. St. Regis Uncoated Papers get the job through faster, too, because they feed freely, lie flat before and after printing, and hold register.

For really satisfactory printing results, choose from the well-known line of St. Regis Uncoated Papers. You'll find one to meet every printing purpose—St. Regis De Soto English Finish, De Soto Super, De Soto Eggshell, Imperial Bible EF and British Opaque.



SALES SUBSIDIARY OF ST. REGIS PAPER COMPANY
ST. REGIS SALES CORPORATION *Printing, Publication and Converting Paper Division*
230 Park Avenue, New York 17, N. Y. • 230 N. Michigan Avenue, Chicago 1, Ill.
318 Martin Brown Bldg., Louisville 2, Ky.

Please Mention THE INLAND PRINTER When Writing To Advertisers

For Maximum Press Performance...



At left: No. 29 Miehle one-color Printing Press manufactured by Miehle Printing Press and Manufacturing Company.

Buy Champion Papers By Name!

Always specify enamel papers by name . . . not by number. Champion's Satin Refold Enamel is a top-notch performer on any letterpress equipment. This fact is important because of the greater speed of modern presses. For maximum performance of enamel book stock on today's high-speed presses, make Champion your choice . . . specify Satin Refold Enamel by name.

*The
Champion Paper and Fibre
Company*

General Offices—Hamilton, Ohio



4

GREAT ENAMEL PAPERS

CHAMPION SATIN PROOF

The finest printing enamel made. Specify this quality paper.

CHAMPION HINGEFOLD

Recognized as the finest folding enamel on the market. Making orders only.

CHAMPION SATIN REFOLD

A superb enamel book . . . a favorite with printers everywhere.

CHAMPION HAMILTON

A utility sheet which meets every requirement of the average printing job.

It's Here!



The New **dayco** **LITHOGRAPHIC BLANKET** **FOR BETTER OFFSET PRINTING**

From Dayton Rubber's experience in pioneering improvements for better printing comes the new Dayco Lithographic Blanket. It prints dots as clean and sharp as the dots on your plate. You get firmer high lights, cleaner shadows, better impressions.

This new Dayco Blanket has just the right resilience—resists embossing and debossing, glazing and tackiness. It has uniform thickness. Its stretch is controlled to less than 2%. Made to last longer, this Dayco Blanket withstands chemicals in inks, and is not affected by wash-up solutions. Dayco has the blanket for your particular needs. Order yours today. Write: *The Dayton Rubber Co., Dayton 1, Ohio.*

by **Dayton Rubber**

Pioneers of Improvements for Better Printing with lithographic, letterpress & newspaper Rollers; Color Separators; Fountain Dividers and Lithographic Blankets.



bring your layouts to life...print on
INTERNATIONAL HUDSON GLOSS

The story is out, and it's on International's HUDSON GLOSS! The fine performance—on flat-bed or rotary presses, with single or multiple-color printing. The versatility—for booklets, broadsides, house organs, all sorts of advertising literature. And the value—here's a real buy in a process-coated book paper for letterpress printing! International Paper Company,
 220 East 42nd Street, New York 17, N. Y.



INTERNATIONAL PAPERS
for Printing and Converting

Please Mention THE INLAND PRINTER When Writing To Advertisers



THIS MIRROR-FINISH

**MEANS LONGER LIFE...
for every SIMONDS Paper Knife**

Nobody but Simonds... with special Simonds-designed equipment... can impart such a polished mirror-finish to paper-cutting knives. This finish means far smoother, easier cutting... far longer knife-life. What's more, these S-301 Knives are ground to prevent face-drag against stock and assure plumb-line straightness of cut. And you can bank on it, too, that these knives won't lose the temper of their special Simonds S-301 Steel. Order from your dealer... and start saving your knife-dollars *right now*.



PAPER KNIVES CIRCULAR CUTTERS STEEL RULE PULPWOOD SAWS CROSSCUT SAWS ELECTROTYPE SAWS

SIMONDS
SAW AND STEEL CO.

FITCHBURG, MASS.

Other Divisions of SIMONDS SAW AND STEEL CO.
making Quality Products for Industry

SIMONDS
STEEL MILLS

SIMONDS SAW AND STEEL CO.
LOCKPORT, N.Y.

Special Electric
Furnace Steels

SIMONDS
PHILADELPHIA, PA.

Grinding
Wheels
and Grains

SIMONDS
CANADA SAW CO. LTD.

MONTREAL, TORONTO, VANCOUVER
SAINT JOHN, N.S.

Simonds Products
for Canada

BRANCH OFFICES: 1350 Columbia Road, Boston 27, Mass.; 127 S. Green St., Chicago 7, Ill.; 416 W. Eighth St., Los Angeles 14, Calif.; 228 First St., San Francisco 5, Calif.; 311 S. W. First Ave., Portland 4, Ore. Canadian Factory: 595 St. Remi St., Montreal 30, Que.

When Writing These Advertisers, Please Mention THE INLAND PRINTER



Snowland Bond

WHEN IT COMES TO THE QUESTION of specifying a stock for all-around good business printing purposes — Snowland Bond measures up, in more ways than one. In addition to being an eye-attracting sheet in an excellent shade of white and a choice of six good colors — Snowland Bond is a trouble-free performer in the press room. Surface-sized, strong, high in bulk and of good formation — this paper is specified again and again by printing plants with high standards for production and finished work. For letterpress and offset printing. In regular sizes and weights.

SOLD BY LEADING DISTRIBUTORS

GENTLEMEN: Please send me the new Snowland Bond Sample Book.

YOUR NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____

FRASER PAPER, LIMITED

420 Lexington Ave., New York

**OTHER SALES OFFICES IN
CHICAGO AND CLEVELAND**

Mills — Madawaska, Maine



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Do you know these facts

about Ionotron Static Eliminators?

The Ionotron Static Eliminator® was introduced to the printing industry in 1947—not as a cure-all or panacea—but as a practical approach to static problems which had proved troublesome on certain types of presses and related equipment.

The Ionotron removes static charges by the ionization effect of *alpha rays*. These rays are emitted from a strip of foil containing a radioactive material. This source is commonly a carefully controlled (and highly diluted) amount of radium. It is the only long-lived emitter of alpha rays that is commercially available.

The Ionotron is one of the growing group of commercial applications of so-called "atomic energy." As such, it has been subject to a great deal of rumor.

United States Radium Corporation has had more than 30 years' experience in the industrial usage of radium-containing materials and products. In this work, we have been associated with many leading industrial companies, scientific laboratories, and the military services. It is on the basis of this background that we make the following frank answers to your questions about the Ionotron.

HOW Successful IS THE IONOTRON?

Approximately 100 Ionotron installations on printing presses and related equipment are now in operation. They range from single-color flat bed presses such as the Miehle to high-speed multi-color rotogravure presses such as the Hoe.

The Ionotron Static Eliminator cannot be successfully applied to ALL presses where static problems exist, because mechanical design of the presses may not permit effective placement or adequate shielding of the ionizing bars.

In most cases, information available at U. S. Radium Corporation will permit us to advise, in advance, whether your particular presses can be successfully equipped. In some cases, only a trial installation can settle this point. We are prepared to work with you on such experimental installations.

HOW Safe IS THE IONOTRON?

Like a flame, an electric circuit, or a fast-moving press roll, the active source of the Ionotron *could* be so misapplied that

a potential hazard would result. We do not wish to cloak this fact nor to ignore the concern that you or your operators may feel about the radioactive source in the pressroom.

Accurate test instruments are at hand to prove that the installations are well within the conservative safety limits established by health authorities and other experts in the field.

When the Ionotron in its shielded housing is properly installed and maintained in accordance with simple instructions furnished you, presses may be operated without hazard. On such installations, an adequate factor of safety protects even those operators who may depart from normal positions and procedures on the job. We will not recommend or furnish Ionotrons for installations when press construction will not permit effective shielding or if operating procedures will not permit compliance with instructions.

HOW MUCH DO IONOTRONS Cost?

Average installations of Ionotrons on a standard flatbed press such as the Miehle range from \$350 to \$600. On multi-color rotogravure presses, a complete static-elimination installation may involve as many as 12 separate bars and cost some \$1500. Figured in relation to the extra capacity obtained from the press in reduced spoilage and improved presswork, Ionotrons have proved able to justify the investment time after time. With the Ionotron, first cost is the only cost—the effectiveness of the unit will exceed the life of any press by many years, and it can generally be adapted and reused on replacement presses.

HOW CAN I Find Out

WHAT IONOTRONS WILL DO FOR ME?

Along with factual information on the Ionotron, U. S. Radium has a simple questionnaire form ready to send you. Filled out and returned to us, it very likely will permit us to tell if your static problem can be solved in this way, and whether the Ionotron can *pay its way* in a safe and successful installation in your pressroom.

JUST MAIL THIS COUPON!



*Dept. B, U. S. Radium Corp., 535 Pearl Street, New York 7, N. Y.

Please send me a free copy of the illustrated bulletin, "Ionotron Static Eliminator Applied to Printing Presses." Also include detailed questionnaire concerning specific static problems.

Name _____ Title _____
Company _____
Address _____
City _____ Zone _____ State _____

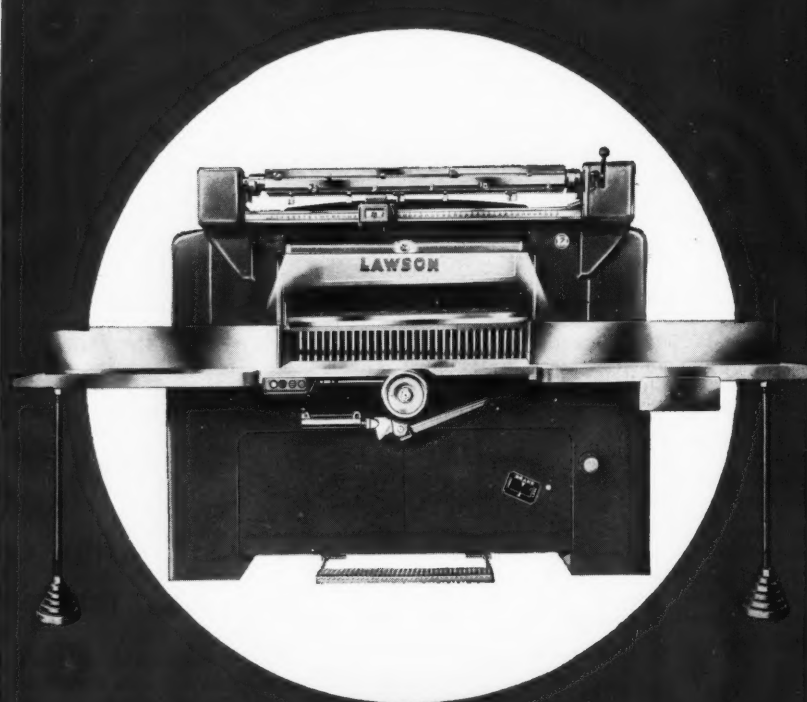
*If your company is located in Canada or the British Commonwealth, please send coupon to Eldorado Mining & Refining (1944), Ltd., Ottawa, Ontario, Canada.

Please Mention THE INLAND PRINTER When Writing To Advertisers

LAWSON *Electronic* SPACER

REVOLUTIONARY *New* AUTOMATIC SPACER

ELECTRONIC HAIRLINE REGISTER • HYDRAULICALLY OPERATED GAUGE



1. Positive hairline accuracy.
2. Smooth hydraulically operated back gauge without jar or chatter.
3. Easy to set, positive acting electronic signals, free from trouble and costly maintenance.
4. Hexagonal spacer bar—six individually complete set-ups.
5. Vinylite strip with cutting positions easily marked eliminates need for re-setting signals for repeat jobs.
6. Snap of electric switch converts cutter for all-purpose work without disturbing spacer set-up.

ASK US TO TELL YOU ABOUT THIS REVOLUTIONARY NEW SPACER!



E. P. LAWSON CO.

MAIN OFFICE: 426 WEST 33rd ST., NEW YORK

BOSTON • CHICAGO • PHILADELPHIA

170 Summer St.

628 So. Dearborn St.

Bourse Building

EXCLUSIVE DISTRIBUTORS • SALES and SERVICE

HARRY W. BRINTNALL CO., INC. Los Angeles, San Francisco, Seattle
 A. E. HEINSOHN PRINTING MACHINERY Denver, Colo.
 SOUTHEASTERN PRINTERS SUPPLY CO. Atlanta, Ga.
 SOUTHWESTERN PRINTERS SUPPLY, INC. Dallas, Texas
 SEARS LIMITED Toronto, Montreal, Winnipeg, Vancouver



ARE YOUR OLD PRESSES STEALING YOUR PROFITS?

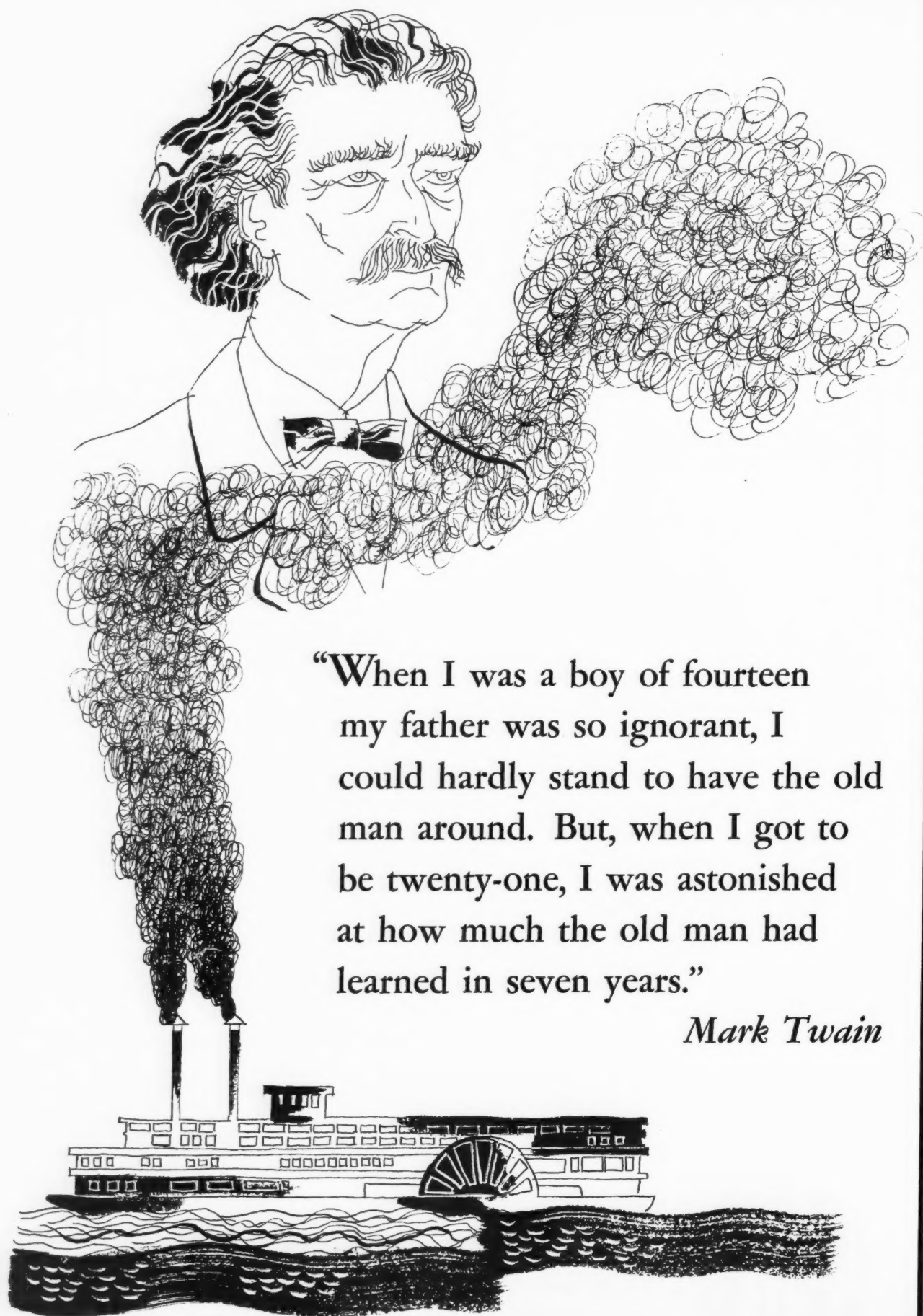
Have you checked your production figures recently? In all probability they will show that your older presses can no longer compete with the newer, faster Miehles being built today. A production increase of as little as 100 sheets an hour can turn a loss into a profit!

Every press in the new Miehle line is designed to boost your production by many hundreds of impressions every hour . . . to give you more sheets per day with the same top printing quality and dependability you have learned to expect from Miehle presses. Don't miss a single profit possibility! Modernize your pressroom.

Let us show you samples of actual jobs and cost figures which will demonstrate the advantages of up-to-date Miehle equipment. Write us, or call your local Miehle representative.



IEHLE PRINTING PRESS AND MANUFACTURING COMPANY
WORLD'S LARGEST MANUFACTURER OF SHEET FED PRESSES
CHICAGO 8, ILLINOIS



“When I was a boy of fourteen
my father was so ignorant, I
could hardly stand to have the old
man around. But, when I got to
be twenty-one, I was astonished
at how much the old man had
learned in seven years.”

Mark Twain

Foresee Need of Strong Selling to Meet 1950 Competition

● THE GENERAL FEELING among all classes of printers is one of confidence for good business in 1950, provided there are no large scale industrial strikes or other calamities to upset the economy. The profit percentage seems to be lower, due to high costs and wages, also sharpened competition. This situation is expected to continue, and perhaps intensify, in 1950.

As a result, there is a firm determination to attack two problems: selling and more efficient production in the plant. First realization that the seller's honeymoon is over was apparent in 1948. Printers know there is hard work ahead.

Trend Toward Specialization

Carl E. Dunnagan, president of the Inland Press, Chicago, in an address before the Advertising Club of Los Angeles this fall, stressed the need for creative selling. "Technology has solved the problem of production," said Mr. Dunnagan. "Selling must now solve the problem of distribution if we are to continue to have a dynamic and expanding economy. Our problem is not to be able to make all we can sell, but to sell all we can make. That is the challenge of selling. It is not enough to move into channels of use merely what we are producing; we must create a demand for more than we are producing and in this manner stimulate more production."

Don H. Taylor, the executive vice-president of New York Employing Printers Association, remarks that "There is every reason to believe that printing volume will continue

good throughout 1950, even though the continued danger of possible widespread labor difficulties in all branches of industry and the threat of more acute international crises make for uncertainties which no one can forecast accurately.

"It is certain, however, that in 1950 more than in any other year since before the war, there will be a high premium on imaginative and resourceful management. Emphasis will be on reduction of manufacturing costs, improvement of manufacturing techniques, and aggressive, streamlined sales programs.

"The trend toward combination plants, which can meet customer requirements more satisfactorily by use of two or more processes, will continue. Also strong will be the trend toward specialization in products, calling for personnel, techniques, and the physical equipment shaped to the production of one class of closely related printed material."

Says Outlook Is Good

D. M. O'Donnell, the president of Harpers, Columbus, Ohio, and treasurer of Printing Industry of America, expresses the following opinions which related, in this instance, entirely to his own business: "I am optimistic about business in 1950. . . . Definitely I feel that 1950 will be more competitive than 1949. No important trends are anticipated in the manufacture of engraved stationery, which is our specialty."

Reuel D. Harmon, new president of the Union Employers Section of the Printing Industry of America and a vice-president of the Webb

Publishing Company, St. Paul, Minnesota, forecasts "The outlook for printing is good. We see no serious signs of a diminishing market but we are experiencing tighter buying practices. Orders are not falling in our laps any more because buyers are finding that some printers are eager for new business and are making low prices to break into new accounts. This year will certainly be more competitive.

"Printing prices in all processes—letterpress, offset, rotogravure—are high due largely to high labor costs and poor production. This is especially true in plants which are operating with old and inefficient equipment. The answer, in our opinion, is high-speed, automatic equipment, more production per man hour, as well as better controls all the way through.

"Selling very definitely needs a 'shot in the arm'—printing salesmen have got to take a fresh look at things—get the lead out of their shoes and hustle. The soft days are over, it's going to be harder and harder to hold accounts at satisfactory profits. Salesmen will have to dig for new accounts and pay more attention to the old ones."

Feels Optimistic About 1950

Thomas P. Henry, Jr., Detroit advertising typographer and past president of Union Employers Section, writes "Most authorities seem to feel that the year 1950 will be fairly good for general business. If this is the case, it is also true that the printing industry should see a year of continued good business. Even

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PULP AND PAPER OUTLOOK FOR 1950

In a speech delivered before the Milton Paper Company, Incorporated, in New York City recently, A. W. Zelomek, president of the International Statistical Bureau stated, "The new year looks to me like a good year, but not exactly a carefree year. The 1950 outlook, in short, is one of close balance between contracting and expanding trends."

"The paper industry has passed its first major postwar readjustment in production and sales, and has come out in fairly good shape. I think in some respects, however, that the industry is entering critical period."

Mr. Zelomek said that a bright point for the industry is the regular way in which per capita consumption of paper has been increasing and added, "In terms of imports and exports, finished paper and paperboard and its products will probably not find conditions in 1950 as favorable as they have been for some years past. Exports are not too important for the industry as a whole, and imports of finished papers and paper products form only a very small part of the total supply. However, another international monetary crisis seems to be brewing, and this will again introduce new uncertainties that may influence the trend of prices."

★

though the total volume may be slightly less than in 1949, which in turn suffered in comparison with 1948, our industry should see a high level based on prewar standards. However, the expected drop in volume, plus an increase in productive capacity, will mean much tighter competition."

Profits Will Not Be Easy

R. H. Caffee, president of William G. Johnston Company, Pittsburgh, opines "My feeling at the present time is that the year 1950 will hold many contradictions. . . . It would appear that making money in 1950 will be no easy assignment. Even though there is a substantial amount of business available, the securing of this business at prices which enable printers to operate profitably will depend on how well managed the businesses are. It will take the best kind of selling effort and cost reduction program to get by."

E. H. Wadewitz, president of the Western Printing and Lithographing Company, says "There is no reason to believe that 1950 will not be

a good year for the printing and lithographing industry. It will present many problems, of course, and these will have to be met and surmounted, as they have in more recent years, with greater ingenuity, harder work, and increased effort to gain more efficient production to offset the mounting cost of operation. . . . Certainly, we anticipate that 1950 will be more than ever competitive, but if the industry is farsighted and aggressive, it should mean a good and profitable share of the work for all."

Challenge to Sales Ability

While "reluctant to stick-our-necks-out by making predictions in the face of present conditions," J. B. Richards, director of public relations for the Jensen Printing Company, Minneapolis, answers "Mr. Jensen, as well as the rest of us, do believe . . . that if the printing industry can clearly and convincingly interpret its services in terms of PROFIT accruing to users of our products, there will be a fair volume of business in 1950."

"We do not assume that 1950 does not pose a challenge to our ability to SELL, but we also believe that the printing industry has faced as trying situations before and come out of those situations with a mighty good batting average."

"The need for more frequent calls upon buyers throughout all industry is taxing person-to-person selling to the limit. Oral salesmanship must be multiplied and the one best means of multiplying oral salesmanship is by using printed pieces. If we, in the printing industry, tell that story well, we should sell a goodly amount of printing in 1950."

Outlook on Book Printing

E. W. Palmer, president of Kingsport Press, Incorporated, Kingsport, Tennessee, presents an interesting sidelight on the book manufacturing outlook.

" . . . Taking the annual book publishing and production volume of the past two years into consideration, and barring any national depression period, it appears safe to expect that early in 1950 the available volume in book manufacturing demands will show a moderate upturn and continue through 1950 on a reasonably satisfactory basis. Competition during 1949 has been much keener than in prior years since the war; it is bound to continue so and possibly to become even sharper until the slowing down of manufacturing orders is checked and an upturn begins."

"There are many improvements and economies evident on the horizon for book manufacturers. Photochemical composition, plastic and other type plates, new rotary book presses for both black and color work, the elimination of hand operations in bookbinding processes, and many other research and development steps are already under way. Some of these will be realized rather promptly, others will take months, even years, to accomplish."

"Taken all-in-all, 1950 doesn't appear to be too bleak a prospect for those who are in the business of producing books."

Hal T. Benham, of the Benham Press, Indianapolis, has the following observations to make on the outlook of printing conditions for this coming year:

Good Printer Will Get Work

"From our viewpoint, the demand for printed literature is in the upper quality bracket."

"The advertising and sales promotional departments have planned their mailings more scientifically than ever before and are choosing the printer, whether letterpress or offset, more skillfully and with less attention to price comparisons."

"Therefore, in our opinion the printer who is skilled and whose craftsmanship is of a higher order, will find his plant crowded with orders from co-operative and intelligent clients."

★

DIRECT ADVERTISING OUTLOOK FOR 1950

"We have checked on the outlook for direct advertising in 1950 with the members of our national advisory committee located throughout the major advertising centers," says Frank Frazier, executive director of the Direct Mail Advertising Association. "They report the general belief and expectation that 1950 will be a record year for advertising, and for direct mail advertising in particular."

"In practically every industry, business has reached the competitive situation, shortages have been eliminated and filled—today as before the war, it's selling that counts, and that means advertising. We feel that it means a major opportunity for direct advertising—the kind that reaches direct to the person intended, with complete selectivity of markets, prospects, and ample opportunity for getting across the complete selling story."

Improvement in Production

George W. Rosenthal, president of S. Rosenthal and Company, Cincinnati, Ohio, believes that the "immediate keynote in our industry, as well as a great many others, appears to call for increased or improved production. This should be available because of better equipment, and also due to the fact that whereas the industry absorbed a great many semi-skilled workers, they either have been weeded out, or should have become more efficient. . . . We certainly have returned to an active, competitive market where price, facilities, and quality unfortunately and usually prevail in the order mentioned."

Cyrus S. Fleck, executive vice-president of Mack Printing Company, of Easton, Pennsylvania, gives his views: "With predictions of a high level of business activity in 1950, including an increase of consumer spending, it would seem that the outlook for the printing industry next year should be optimistic. Based on the usual criteria, it would seem that the commercial printing industry should enjoy good business in the twelve months ahead."

"Outlook for the periodical printing industry is a bit more uncertain. The 1950 advertising contracts are slow to close. Barring a marked reduction in advertising space, how-

ever, the periodical printers should enjoy reasonably good business. One of the exceptions will be printers to publishers who in the past have enjoyed a substantial foreign circulation. Currency devaluation abroad undoubtedly will reduce the number of foreign subscribers which in turn affects the printer. . . . Should the inflationary trend of the past year be accelerated, some of us may be priced out of our markets. We all have a much bigger stake in a sound dollar than perhaps is realized. This gives some of us more concern than the competition of other printers or processes. If the customer's 1950 dollar will be as good as that of the previous year, we anticipate another good year."

Good Printing and Good Service

A. B. Hirschfeld, head of the A. B. Hirschfeld Press, Denver, Colorado, also subscribes to the optimistic view. "Opportunities for printers are pretty much what they make them, and today's potential markets for good *printing* and good *service* are exceedingly fertile. In our own plant, we have increased facilities and supplemented our manpower in confident anticipation of more business in 1950. . . . On items sold solely on a price basis, business is becoming continually more competitive. The majority of our accounts, however, buy on the basis of quality and service—at a reasonable price."

H. N. Cornay, head of the Press of H. N. Cornay, New Orleans, is optimistic. "We anticipate an even larger year in 1950, as all our prospects look very rosy. Business in this part of the country is very good with all indications that it will continue to remain in this category through 1950 at least."

Chicago and Seattle Report

Lloyd F. Neely, president of the Neely Printing Company, Chicago, forecasts: "We feel that the amount of business will continue on a satisfactory level with the trend slightly up. With the continued cheapening of the money values, the dollar volume may set new peaks. With the development of more competitive selling the printed material volume of merchandise may also be up. Individual printing concerns, however, will have to work for their portion, and deliver more in quality and service than their competitors; sales will always be competitive in the commercial printing field. It is a basic principle of the business."

"New processes will not bring any 'revolution in printing' but they

EQUIPMENT OUTLOOK FOR 1950

Ray Cook, sales director of the printers equipment division of the Hamilton Manufacturing Company, forecasts that "Every indication points to an adequate equipment supply. The material shortages and the bottlenecks of the '40's have been passed. Steel, our most important raw product, is adequate for present schedules, but may be somewhat short if schedules are expanded; labor is plentiful, although not in surplus insofar as trained and efficient men are concerned; backlogs of postwar orders have been cleaned up or are nearing completion. Thus we feel that 1950 will see reasonably prompt deliveries."

"There are no indications of any important price changes, either up or down. The labor market is strong. Some increase in labor costs will undoubtedly become effective during the year. These will be partially offset by supplies of raw materials from regular sources at normal costs, eliminating the so-called 'gray market' in many if not most raw materials. Therefore, the market indications for 1950 are strong and we anticipate no price changes of consequence. Minor adjustments here and there will constitute the only price fluctuations that can be forecast at this time."

will serve to extend the appetite of more people for printing."

R. Mort Frayn, owner-manager of Frayn Printing Company, Seattle, writes "as far as the Pacific Northwest is concerned, I feel that 1950 will show approximately the same amount of volume as produced in 1949 with the price definitely a great deal more competitive. As a result, the outlook is neither optimistic nor pessimistic."

Unrestful Labor Situation

"I doubt seriously if there will be any great plant expansion. We are still faced with an unrestful labor situation due to our very high scales and restrictive working conditions. This factor alone is a deterrent for the purchase of new equipment. I also doubt if the 'new processes' trends will be a factor of great importance in this area during the coming year."

S. H. Rourke, treasurer of the Petroleum Publishing Company, of Tulsa, Oklahoma, states, "It looks like a favorable year for the firms that are keeping their 'ship trim'

SECRETARY OF COMMERCE SAWYER LOOKS AHEAD

The Secretary of Commerce, Charles Sawyer, recently made a year-end review of the economic situation of our government—including federal as well as state and local.

"At the end of the year," announced Secretary Sawyer, "business activity was moderately below the postwar high reached at the close of 1948. Consumer demands continued at the high rates prevailing throughout the year. Residential construction, which had rebounded from the lows in the early part of the year, was at peak rates. Government expenditures were rising with the insurance dividend payment to the GI's in the offing. Business demand for plant and equipment and foreign demand for our goods, on the other hand, were declining. Thus, the new year will start with a volume of business activity not materially different from the high rate which prevailed in the second half of 1949."

The skilled craftsmen in the printing industry hold an important place in forecasting for 1950 and future years. They should secure their gains by making the necessary improvements which would increase their production."

B. A. Snyder, president of American Typesetting Corporation, Chicago, feels that "The outlook for 1950 is definitely favorable. I find that industry has a greater sense of confidence and stability, people seem

to be buying more, and business in general looks better.

"There is much progress being made in new processes, which eventually will result in revolutionary changes in printing."

B. A. Franklin, of the Ben Franklin Press, San Francisco, says "We have made money and expect to do at least as well in 1950. . . . We have seen some signs of advertisers re-entering the advertising market, which should make some increase in

business. Those we are referring to are people who have been out of the market since the beginning of the war and whose patronage used to be a considerable part of our business."

The consensus of opinion would seem to point to "Creative selling" as a good watchword for 1950. The outlook is on the optimistic side provided printers increase the sources of printing, rather than scrambling competitively for established jobs on a price basis.

OKLAHOMA CITY BELIEVES IN ADVERTISING PRINTING INDUSTRY

• EACH FALL, during the month of October, the Printing Industry of Oklahoma City Incorporated, a trade organization of the graphic arts industry of Oklahoma City and the surrounding area, has a "Made in Oklahoma" show that is as successful as the musical comedy of the same state's name.

More than 220 booths were occupied by Oklahoma manufacturers. Approximately 250 manufacturers were represented there. The Directory of Exhibitors was printed at, and during, the show. More than 227,000 persons attended the five-day exhibition, which ran from 2 to 10 P.M.

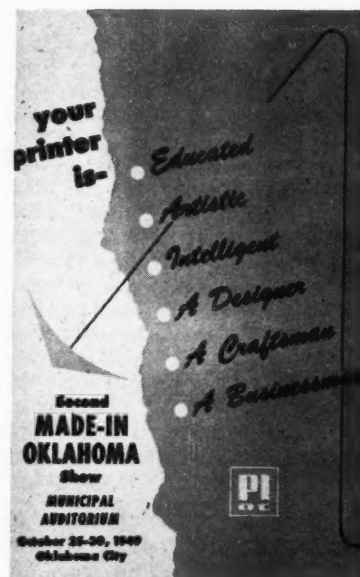
The Printing Industry of Oklahoma City subscribed for 400 square feet of floor space and provided display booths and racks for mounting the displays.

Wade Emery, president of the Printing Industry of Oklahoma City, states,

"We secured the use of a Little Giant press and hired a pressman to operate it during the show. It printed one color on two sides of a folder at the show. The other color was printed before the show started. This was done because wash-up facilities were limited. . . . The press was operated at the slowest speed so that people could see the actual operation. All the time the press was in operation, there was a crowd, and especially when it needed adjustment, or they changed forms, the crowd became larger. I believe people actually like to see other folk work.

"Each member of our Association was assigned a two-hour period to be on duty at the booth, at which time he could meet his customers and friends.

"We believe that shows of this type bring to the attention of the public the importance of the Printing Industry."



The names of all members of the Printing Industry were displayed on a large sign placed above the exhibit featuring Little Giant press in operation at "Made in Oklahoma" show

Front of green and brown on white folder distributed to 200,000 persons at show



Offset Department

By Charles F. King

Harder Paper and Tackier Ink

● FOR MANY YEARS lithography was noted for its "soft" reproductions. Tones blended and shaded off in a manner which was considered characteristic of the process. When compared with letterpress printing it lacked sharpness and contrast but for many purposes sharpness and contrast were not desirable. Furthermore, since transfer was accomplished through the use of a resilient rubber blanket, the surface of the stock made little difference in transferring the dots on the plate to the paper. Thus even very fine screens could be printed on comparatively rough stocks.

Demand for Coated Papers

The lithographic industry used this as one of its selling points, and much of its phenomenal growth can be attributed to the fact it could reproduce halftone illustrations on cheap machine-finished paper, while letterpress necessitated high-grade coated papers to obtain the same result.

But many buyers of printing were not satisfied with soft, low-contrast reproductions. They wanted "snap"—something which more closely resembled the glossy prints which they submitted as copy. Gradually but reluctantly the lithographers began to try to satisfy this demand by attempting to print on coated papers. Neither the paper mills nor the lithographers knew what properties a coated paper should have to lithograph properly.

As a result, coated papers were produced with the following characteristics based on then-prevailing knowledge of the process: The coating should not soften or dissolve in water or in weakly acid solutions. The coating should be bound more tightly to the body-stock than in the case of letterpress papers, in order to withstand the pull of the much more tacky ink. The coating itself must be hard enough to prevent picking out of pieces of the coating. The body-stock should be strong

enough to not tear or split under the force of the pull of the ink. When pH measurements of fountain water became accepted practice, the mills attempted to make their coatings give readings which were close to neutral when a dispersion of the coating in water was read on a pH meter.

Some lithographers were greatly successful in running coated papers while others experienced no end of trouble. Perhaps those who produced labels by offset were the most successful while the users of coated-two-side stock for commercial work met with the most difficulty. Even today there are otherwise successful commercial printers who refuse to take a job to print offset on coated stock. Some of these printers still remember the bad experiences that they had in days gone by and are afraid to even try running any job which requires the use of this stock. Many improvements have been made in recent years in blankets, inks, presses, plates, and in the printing characteristics of the paper which make it much easier to run, but there is still much to be learned.

Trouble with Blanket

Before the rubber blanket reached the degree of perfection (and it is still far from perfect) it now has, it gave considerable trouble when coated papers were run. The sheets would continually stick to the blanket. It was necessary to shut down often to wash and powder it. Strong solvents sometimes were required to remove the surface tack before it was possible to proceed with the run. Plates, too, came in for their share of the blame. Many lithographers claimed, and some still do, that it was impossible to run albumin plates on a job which required the use of coated paper. Ink distribution and fountain solutions also were bothersome. The greatest troubles, however, were caused by the failure of everyone to understand the fundamental principles involved

in the transfer of ink from the blanket to the paper surface.

Ink on an offset press can do many things in addition to printing properly. It can cause a plate to go blind, scum, or print sharp or full. It can cause rollers to strip. Dampers can become loaded with ink. The ink may pile upon rollers, plates, or blankets. All these things can happen to an ink which to the best of everyone's knowledge is, or should be, an excellent ink. In fact the same ink that works well on a piece of offset stock may give one or a number of the troubles listed above when run on coated paper. It would thus appear that there is something wrong with the paper or that changes must be made in the ink formulation to compensate for the surface of the paper.

Transference of Ink

This type of thinking has been responsible for the degree to which offset printing on coated papers has been made commonplace, but to a great extent it also has been the cause of much of the poor reproduction on coated stocks. As previously stated, producers of coated papers for lithography were primarily concerned with producing a sheet which would withstand the pull of an ink which was considerably tackier than letterpress inks. Papermakers therefore strengthened the bond between the coating and body-stock and at the same time made the coating harder so that it would reduce any tendency to pick. In so doing, the ink penetration of the coating was greatly reduced.

About the same time there came from the label buyers a demand for higher and higher gloss on their finished labels. Lacquers and synthetic finishes made their appearance and everyone was attempting to imitate laminated cellophane by their use. This, too, gave an impetus to the idea of more and more impenetrable coatings.

Ink transfer depends on several factors. This is true whether one is

printing letterpress or offset. These factors are: pressure, speed (more accurately, the length of time in which transfer can take place), absorbency of the stock, wetting properties of the ink, and the length and tack of the ink. There may be other things which affect transfer, but for the purposes of this discussion only the above will be considered.

Hard-surfaced, litho-coated stocks depended largely on the length and the tack of the ink to cause the ink to be removed from the blanket to the paper. Thus when the ink was made tackier the tendency to pick increased and the paper manufacturer in turn increased the hardness of the sheet to compensate for the tackier ink. In this manner was started an endless chain of harder coatings and tackier inks. Based on the Dennison wax tests (which are an accurate means of determining the pick resistance of many types, but not all, of paper) offset-coated papers increased in pick resistance from a Number 7 wax or lower to 10, 11, and even higher. These relatively ink-impervious stocks cannot have the best printing properties regardless of what process is used. The best the printer or lithographer can hope to do is to lay the ink on the sheet in much the manner as a tin lithographer would do, and were it not for the widespread adoption of anti-offset sprays it would be well nigh impossible to run these stocks successfully. In addition it is practically impossible to transfer correctly a full enough volume of ink to give the print the proper density.

Increasing the Pressure

In order to print with the necessary color strength the pressman, of necessity, must do one or more of the following things which are fundamentally wrong: Increase back cylinder pressure more than should be required; carry more than the normal amount of ink on his rollers; overpack the plate and/or blanket cylinders; or further stiffen the ink. The current issue of *Research Progress*, the bi-monthly publication of the research department of Lithographic Technical Foundation, in an article by Robert F. Reed, explains some of the effects of overpacking of cylinders and of excessive back cylinder pressure.

In addition to showing how excessive back cylinder pressures cause slurs and shorten the life of the plate, this article also recommends methods of determining when pressures are correct. It describes in detail how plate and blanket cylin-

ders should be packed and gives the reasons why this procedure is recommended. This and another item in the same issue resulted from a number of inquiries made concerning troubles encountered when lithographers who were not in the habit of running coated paper suddenly were confronted with the problems it presents.

War Lessons Forgotten

The ideas expressed in the second of the articles should not be new to readers of this department. It brings out the fact that in changing from offset stock to coated stock the cameraman should change the type of halftone he supplies the platemaking department. For reasons explained in these columns when the subject of density was being discussed, it is possible to print a longer tone range on coated paper. If advantage is not taken of this fact, the advantage which is hoped to be gained through the use of coated paper will be completely lost. A flat or low-contrast print will be the inevitable result. Often this is blamed on the pressman and he is required to crowd the plate with ink and squash out his dots to make up for deficiencies in the tones on the plate. However, this is only part of the problem.

It is entirely possible that a pressman will pack his press correctly, bring up the back cylinder pressure until he just gets a light print on it, and still fail to get a satisfactory print on a sheet of coated paper. The print will appear to be flat even though the plate has an excellent range of tones on it. This lack of contrast will be caused by the failure of the ink to print with sufficient density on the coated paper. The carrying of more ink will only fill in the shadow tones, which to some extent, will create an impression of greater density.

Increasing the pressure on the back cylinder will actually cause more ink to be transferred but this tends to cause slurs or put tails on the dots. Thus this remedy, too, tends to reduce shadow detail. The greater the concentration of color (or black pigment in the case of black inks) that is ground into an ink, the tackier that ink will be. This increase in strength of color, along with an increase in tack, has been responsible for some of the best offset printing on coated stocks and was largely responsible for the chain effect of harder coatings and tackier inks previously mentioned.

It would appear that wartime experiences are quickly forgotten or

that the lessons learned during a war are considered of no value once prewar materials are again available. Some very excellent lithography was done during the war on paper which would have been considered useless for lithography before Pearl Harbor. Some of these coated stocks had Dennison Wax tests lower than a Number 5 wax. Even the softest litho inks would pick this coating.

The pressman was forced to add varnishes and compounds to the ink in order to reduce its tack to a point where it would not pick the coating from the stock. Supposedly in doing this he was reducing color strength of the ink to a point where one would expect it to print a very weak color (or gray in the case of black inks). But this was not the case. By feeding a large volume of ink from the fountain a very dense black could be printed and, contrary to all expectations, less than the usual amount of plate trouble was encountered. Back cylinder pressure could be reduced as could plate and blanket cylinder packing. What was still more important was that water control was not so critical. Most important of all was the fact that shadow tones did not fill in.

New Inks on Market

On what basis could the success of such unorthodox behavior be explained? Dr. F. H. Frost and A. P. Reynolds in a paper which they read at the Technical Association of the Lithographic Industry meeting last April described their formulation of a coating which gave greatly improved results. One of the premises on which they based this development was that the surface should have a high oil absorption. They also reasoned that at the same time the surface should have a very low water absorption. Kromekote can be lithographed very easily provided the printed areas are not expected to dry with a gloss. This sheet has a very high oil absorption, so high in fact that regular inks are practically dry to the touch when they come off the press. But Kromekote absorbs water very easily. This is true of many good offset stocks. Therefore, there appears to be reason to question the soundness in the thinking of Frost and Reynolds concerning the low water absorption characteristic.

As is usually the case in the printing and lithographic industry, there is little co-ordinated effort between various branches of the industries which supply its raw materials.

So the printing ink makers were concurrently working on the same problem. In this postwar period several ink companies have announced entirely new lines of offset inks. In general these appear weaker than their conventional counterparts but actually print stronger on paper. Their action is to wet the paper faster, thereby effecting the transfer of a greater volume of ink to the sheet. Here the combined efforts of the papermaker and the inkmaker are accomplishing the same effect as the pressman did when he was confronted with the soft wartime stock.

As for inks for Kromekote, after this paper was put on the market inkmakers were forced to produce special inks which would tend to have a minimum of penetration into the stock in order to produce glossy and mar-proof finishes. In attempting to satisfy this demand the high rate of ink transfer was reduced. Judging from some of the questions and examples which have been sent in to this author, good printing properties have been sacrificed in order to obtain these special effects.

One might conclude that there is only one factor involved in making ink transfer. The rate of ink penetration into the stock (although not the only factor) frequently causes troubles not generally attributed to it. A study of what happens on the press during printing will show this. Starting with the ink on the blanket, it has sometimes been stated that the ink film splits and about half of it remains on the rubber while the other half is printed onto the paper. In tin-printing this may be true, or it may be even less than half of the film which is deposited on the tin. But in printing on paper the blanket may be practically freed from ink with every revolution made by the press.

Water Destroys Tack Quickly

The greater the amount of ink which is removed from the blanket, the greater is the amount which will be transferred at each revolution from the plate to the blanket, and thence from the form rolls to the plate. Thus fresh ink is continually being fed from the fountain to the paper. This ink has lost little of its original tack during its travel down through the press to the paper since it has had no opportunity to become waterlogged.

Perhaps few lithographers realize how quickly water destroys the tack of an ink. Inkometer tests show this very plainly but an observing pressman can quickly see for himself how

this happens on a press. On an Inkometer a sample having tack higher than the instrument is capable of measuring can have that tack reduced to a point where it is well below the range of the instrument simply by adding water to the ink. On the press an ink may be so tacky that the motor will labor while the press is being inked up, but once the form rollers are dropped on a wet plate the water will reduce the tack of the ink on the distribution system and the press will pick up speed and run with no effort.

Waterlogged and Buttery

When only a small amount of ink is transferred from the blanket as it comes in contact with the paper, the blanket in turn will only remove a small amount of ink from the plate, and in turn the plate from the rollers. For purposes of illustration, it can be assumed that for a particular job the strength of the ink is such that only a small amount of ink need be transferred in order to match the desired color. The quantity of ink flowing from the fountain to the paper is quite small but the amount of water required to keep the non-

printing areas of the plate clean would ordinarily not be reduced in proportion to the ink flow. Usually what happens in a case like this is that the pressman thinks he has everything set and runs a few hundred sheets only to find that he is running a considerably lighter color than his okay sheet. In fact, if he waits too long before pulling sheets to check against his okay, he may find the plate is going blind. What has happened is that the ink has picked up so much water that it has lost its ability to transfer from roll-to-plate-to-blanket.

When the pressman first notices his color becoming lighter, his reasoning may cause him to do one of two things: 1. He may cut back on the amount of water he is carrying until the waterlogged ink has all been transferred to the paper; 2. He may open up the ink fountain and try to carry more ink. If he follows the first impulse he will be fighting a continuous battle throughout the run, trying to keep the plate from scumming and the ink from becoming waterlogged. Should he take the second option and open up the ink fountain a surge of fresh tacky ink will feed down to the plate and the print will become approximately the right color. But this ink will soon become waterlogged also and after increasing the flow of ink several times the rollers will become loaded with a mess of buttery watery ink. The only recourse at this point is to wash up and start over. No matter which choice the pressman makes, or if he makes both adjustments at the same time, neither will correct the trouble and the color will be up and down throughout the run. The usual alibi is: "See, you cannot hold color uniform on an offset press. It's too bad, but it's just one of those things."

Color Variation Lessened

If instead of a light color, as was the case in the above illustration, a full strength color or a dense black is required on the job, the pressman will see immediately that there is not sufficient ink being transferred. If he brings up his back cylinder pressure he will transfer more ink to the paper. The amount of fresh ink flowing from the fountain to the paper may be enough to keep the ink from waterlogging but the quality of reproduction will suffer. Should the pressman try to increase the color strength by attempting to feed more ink than can be transferred to the paper at the existing pressure, he will have the same trouble of

BUILDERS

... Aren't We All?

BUILD your business around sentiment. When you have won your way into the hearts of people; when they think of you kindly and speak of you favorably; when they begin to buy from you and continue their patronage, then your business is safe—and profitable as well.

So begin now to kindle this priceless warmth of feeling. Tell them the likable, human, friendly things they want to know. Tell them in a house-organ, through mailing pieces, booklets, and in a manner that by its sincerity and cordial good fellowship cannot fail to awaken their interest and to hold their attention.

Need we add that these messages will be made much more efficient if they are printed in attractive form? And more pleasing to you when executed with approved skill at a reasonable cost?

Some very sound advice with sales appeal from Joseph K. Arnold Printing Company of Chicago

color running up and down, and his rollers will become piled full of the "dead" ink.

Some of the more common plate troubles can be attributed to this buttery mess on the rollers. It can cause albumin images to lose their ink; receptivity to it can in itself cause scumming; and it can indirectly cause it by making the dampers dirty and incapable of carrying sufficient water to the plate. Since almost every offset pressman knows that a tacky ink will pull out a surface scum, it is small wonder that the original approach to the problem was to increase the tack in the ink. Thus before the ink had had a chance to pick up much water, or while they were trying to balance the water feed against the flow of ink, the paper would pick. This perhaps explains the never-ending race between harder sheets and tackier inks.

Since the print appeared to be weak, the addition of any large quantity of varnish or other material which would further weaken the color strength of the ink appeared to be ridiculous. Furthermore, since

scumming and dirty dampers were part of the trouble, softening or reducing the tack of the ink could be expected to further aggravate the trouble. However, some pressmen who have been successful in running coated papers for many years always reduced their ink with varnish when they were unable to print a strong enough color. Many an "expert" in the field of lithography has cringed when he has seen one of these pressmen pull the ink out of the fountain and pour in a pound or more of Number 0 varnish into ten pounds of ink to make it print stronger. Such an action was wrong. Even though it did accomplish the desired result, it was frowned upon. It was illogical.

In the light of recent developments in the paper and ink industries this diluting of ink appears to be entirely logical. The thinner ink soaked into the paper more readily. Although it was weaker, the greater volume transferred more than compensated for this loss of strength. The fresh supply of ink continually fed from the fountain was sufficient to overcome the tendency of the wa-

ter to reduce the tack of the ink to any great extent. In all probability, except for a very short period at the start of the run, this softer ink was actually tackier when the form rollers passed over the plate than the stiffer ink was throughout the most of the run. Hence there was less chance for the dampers to become clogged with ink and the pull of the ink was sufficient to keep the plate clean. Also the chance of color variations was far less. Since this is one of the most common of complaints against offset lithography it could perhaps be considered the greatest advantage to be gained.

By this time the reader has undoubtedly asked, "Why would anyone use a sheet of coated stock which would not readily accept ink from the blanket, or an ink which did not wet and penetrate the stock easily?" These questions will be discussed in the succeeding article in this series. In the meantime, since this concept may appear radically unorthodox to many lithographers, this writer would welcome any comments, questions, or criticisms readers may have concerning it.

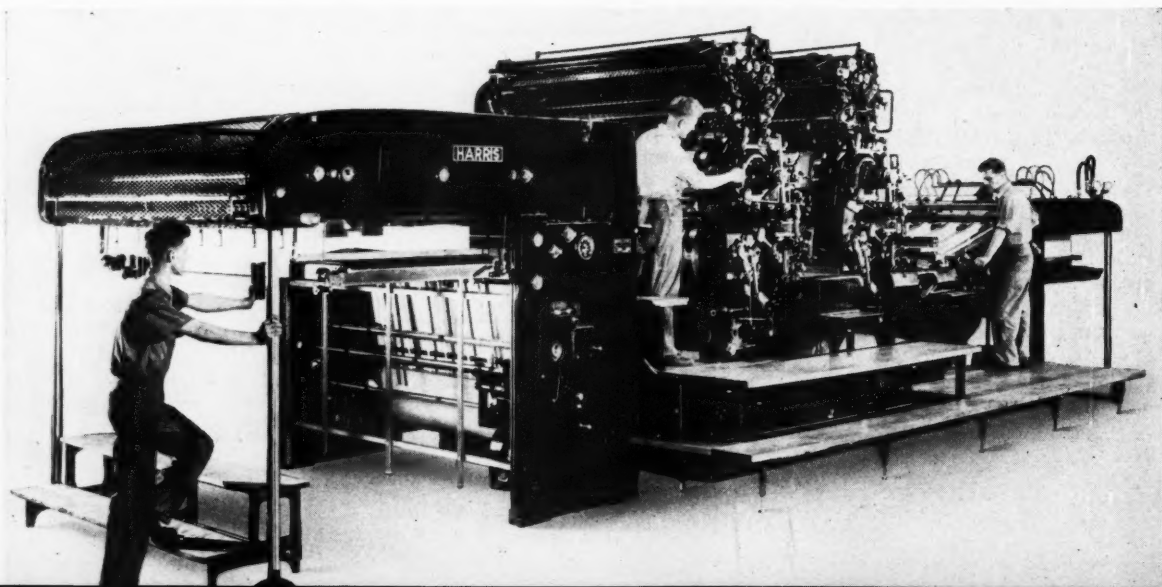
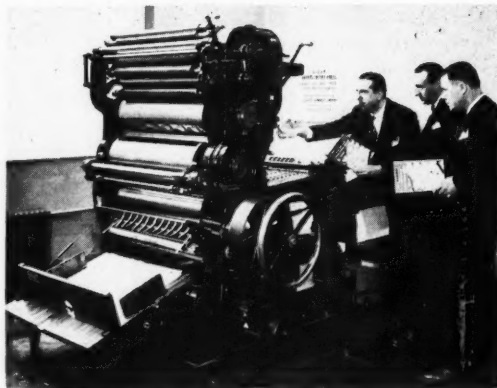
DELIVERY OF NEW PRESS ROUNDS OUT BUSINESS ASSOCIATION OF 43 YEARS

In the same Niles, Ohio, house in which President McKinley was born, the first Harris printing presses were built back in 1895. A printer had challenged Charles Harris to perfect a faster-than-hand method of feeding paper into a platen press.

The tremendous changes which have come about in the lithographic industry are here dramatically illustrated. On the right is the first Harris rotary offset press built in 1906 and purchased by Republic Press, Pittsburgh, Pennsylvania. Examining the machine are (left to right) Jack C. Dabney, Harris-Seybold eastern district manager, and

representatives Ted M. Broadston and Robert T. Cookingham. The press was retired after more than thirty-five years of dependable service.

In the illustration below is the new two-color 50 by 72 Harris which is being installed by the Republic Press. The machine was first assembled on the Harris pre-erection floor and tested there for several weeks before being dismantled for shipment. The press had a special send-off to commemorate this very special shipment which is rounding out forty-three years of the pleasant business association enjoyed by the two firms.



New Building of Philadelphia Firm Blends Traditional and Modern Progressiveness

● THE PRINTING FIRM of Allen, Lane & Scott in Philadelphia offers an interesting blend of solidly established tradition and modern progressiveness. Now in its seventy-eighth year of existence, the company recently made the second location move in its history, having occupied one seven-story building for the past half-century. The new set-up, enjoying a comfortable site on Market Street near the 30th Street railroad station, has taken the old tradition, wrapped it up in a modern package, added some fresh touches, and delivered a roomy, well equipped, and smoothly functioning plant.

The blended character of the company can be typified, perhaps, by mention of two departments. One is the "ticket room," a part of the business that goes back to its beginning, when the firm's chief products were tickets and timetables for the Pennsylvania Railroad. All kinds of printing for transportation companies, including its old customer, the Pennsylvania, still constitute a large item in Allen, Lane & Scott work. The "ticket room," therefore, has a spot of its own in the new building, where the lengthy strips of tickets are printed, scored, creased, and cut with specialty equipment.

Printer's Dream Come True

That's only one small segment of AL&S business. On another floor, for instance, you will find an up-to-date offset department with a range of presses turning out such jobs as annual reports and industrial catalogs which have been designed in the modern manner by the printing firm's own creative service staff. So it is found that the facilities and layout of the new quarters are in keeping both with the tradition of the company and with its continuing progress.

In its early days the firm was known as a "railroad printer," but through the years it has advanced and expanded its status to that of a "business printer," with the trade slogan, "Effective printing for business." AL&S customers now include commercial, industrial, retail, legal, financial, and transportation companies; the work produced runs a range of catalogs, brochures, adver-

By Ronald Savery

EASTERN EDITOR

tising folders, annual reports, anniversary brochures, cards, posters, inserts, and stationery, plus all the specialized items in the legal and transportation fields.

The building is a corner, three-story-and-basement structure, the floor space almost square in dimension—roughly 110 by 120 feet—scientifically designed to stimulate efficient placement and operation of equipment, and to allow plenty of elbow room for the 150 employees in shop and office. In comparison with the old building, where, it was said, there was almost more room up and down than there was on the flat, the present layout is a printer's dream come true.

Four Outside Entrances

First floor houses the office, the "ticket room," the bindery and the shipping room; the second, the composing room, job press department and the "property room"; the third, the cylinder pressroom and offset department. The basement takes care of paper storage, a loading platform on a street at the back, an engine room, building superintendent's office, and carpenter shop.

The corner location allows windows on three sides, and four outside entrances, including a loading bay. The front entrance, on Market Street, opens through a vestibule into the reception room and office; the 23d Street side entrance, with a wide stairway inside, gives direct access to all mechanical departments and the rear of the office; another front door opens into the shipping room. A large freight elevator operates in the center of the "blind" side. In the composing room and pressroom, open traffic lanes have been created, leading from the elevator, bisecting the floors across to the stairway. On the first floor, this lane becomes a wall separating the office from the bindery.

First floor offices, including a good-sized customers' room at the front, are tastefully decorated and furnished. A visitor gets the im-

pression of a real working office, functioning under pleasantly efficient conditions. There is flush-in-the-ceiling fluorescent lighting in the office, and fluorescent reflecting fixtures are utilized throughout the plant. The tradition of "no private offices" has been followed with one small compromise. The corner position of president William P. Scott, son of the founding Scott, is separated from the rest of the room by a six-foot partition, the upper half of clear Plexiglas. Other officers—executive vice-president J. Wallace Scott, Jr., and vice-presidents DeWitt H. Scott and Harry B. Godshall—occupy desks in the room, along with the office employees.

Production department is stationed at the side nearest the wall for direct contact with the shop and the messenger room, which is between the bindery and the office. Production men can step through the messenger room to a small automatic elevator that carries plates, job tickets, layouts, copy, proofs, and all other necessary material to the shop foremen.

Placed for easy contact with the production department and the company officers is the creative service department, headed by Harrie A. Bell. This department handles a varied range of work from simple design, typographic layout or customer counsel, to complete production—including planning, taking of photographs, ordering of art work, and writing of copy—on annual reports, catalogs, anniversary books, and advertising promotions.

Shipping Room Feature

Going through the stair hallway at the rear of the office you come to the "ticket room." Beyond that is the bindery, equipped with three folders, two cutters, a gang stitcher, a drill puncher, a perforator, and hand-work tables. From the bindery, there is open access to the shipping room at the front. A feature of the shipping room is a system of wall bins, cataloged and labeled, containing standing matter, such as timetables, shipped in regular quantities to customers. A quick check by the department employees shows when this material has reached the

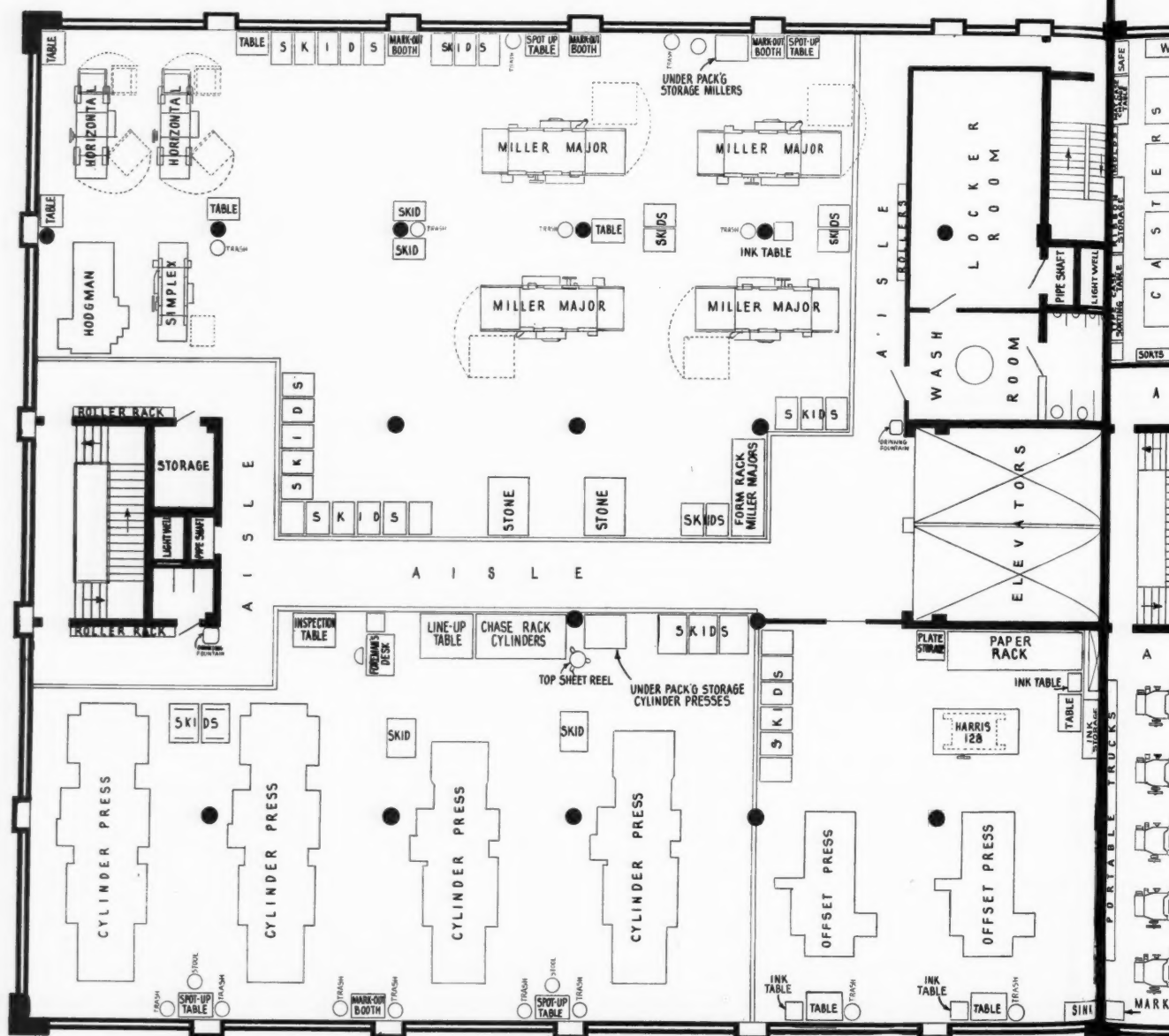
point where a new print order for standing matter is necessary.

Center aisle lane of the composing room on the second floor divides this department into its two basic operations. On one side are the typesetting machines, makeup frames, and type cases; on the other are the

foremen throughout the plant he has a "slot desk," raised slightly from the floor, with flat counter space on three sides of him, and with compartments for filing and storage underneath.

In the other corner, across the hallway from the job pressroom, in

small window in the partition at one end. As galleys move off the casters, they are delivered through another small opening at the other end onto a counter where they can be picked up by the makeup men. The partition serves to screen off the noise of the casters, while the openings allow



Pressroom of the new Allen, Lane & Scott plant in Philadelphia. Ample space has been allowed for the installation of additional equipment when desired

stones and the storage space, called the "property room," an important and unusually large factor in operation of the plant's business. In the front corner of the room is the glass-partitioned job press department, which has seven verticals, a jobber and a Golding. Foreman's station for this department is in the center of the room. Like all other

another glass-partitioned enclosure, are located the eight Monotype casting machines, arranged in two straight-line rows. A work flow for the casters has been well devised. Just outside the glass partition, on the composing room side, are the five Monotype keyboard punchers. Punched ribbons are delivered to the casting operators through a

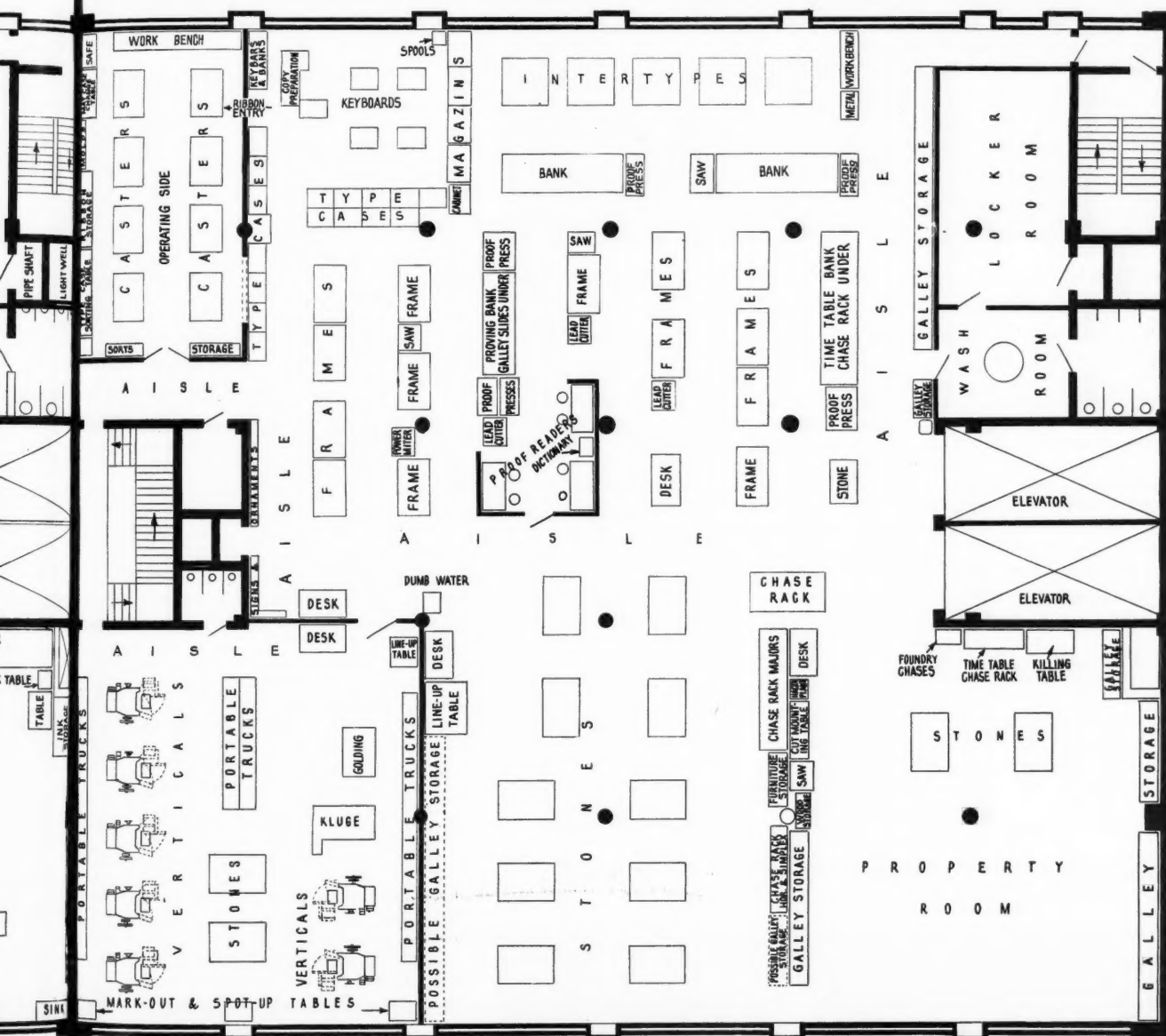
direct transfer of material to and from the main portion of the composing room.

Six Intertypes, including a new four-magazine mixer, are ranged along the back wall of the composing room, magazine storage racks serving as a natural divider between this department and the Monotype keyboards. Parallel with Intertypes,

Remainder of the open space on this side of the center traffic lane is taken up by the frames and type cabinets. Among these is a special

The foreman's station and the desks for proofreaders are centrally located. Because of the difference in operating routine between the two main classifications of jobs—the transportation work and the com-

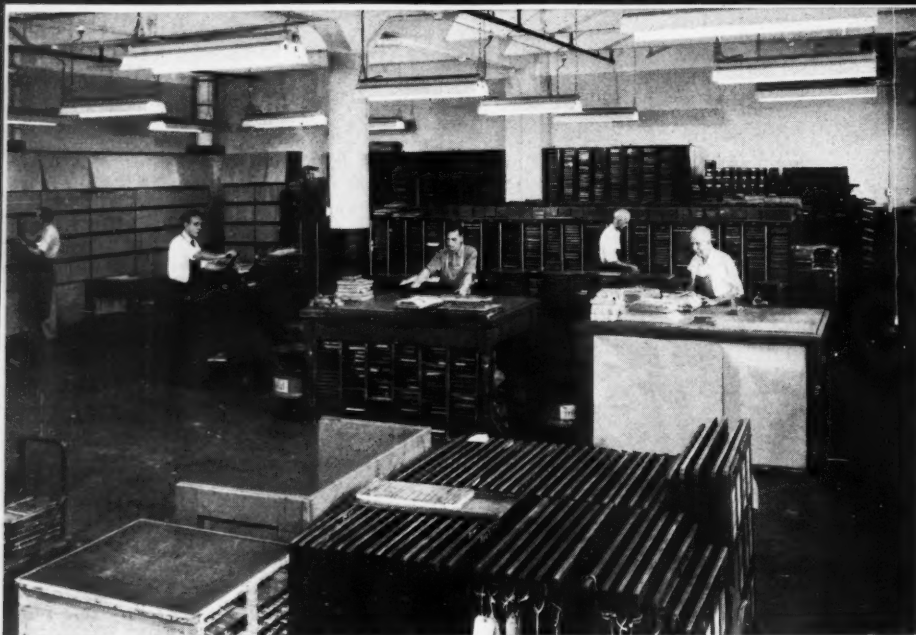
of this department. A complete section in the large corner across the aisle from the machine and makeup departments has been turned into what is known as the "library" and property room. There are several classifications of jobs involved. Allen, Lane & Scott does a consider-



vertical case-rack containing sorts of timetable and tariff symbols. Much of the work involving time-tables and catalogs is standardized in its typography, so hand types used on these jobs have been placed in their own cases, in order to save time and movement for the comps working on them. Saws and miters are placed at strategic spots.

Storage of standing type galleys, pages, forms, and cuts presents a serious problem in the composing room, and the ample space of the new building has helped tremendously in promoting the efficiency

Catalogs are another source of stored type pages, which are held



Unique feature of plant is "library" for vast amount of standing matter. Racks and wall file sections have been cataloged and labeled for cuts, galley, pages, and forms

for reprinting with the corrections between issues. Extensive tiers of galley racks are provided in the property room for such standing matter, all pages arranged in consecutive order, conveniently racked for quick, efficient handling. In addition, a system of wall "library" stacks has been built for halftones and line cuts, lifted when the pages are broken up. The engravings are placed in cardboard boxes and then stored in labeled racks. The man in charge has a card file record of where each job and cut is stored, so it is a simple matter to pull out an individual page or an entire job when needed, or to locate an engraving which has been boxed and filed.

Another feature of this section are the special chase racks and over-long makeup tables. They are used for timetables, financial work, large catalogs, or other jobs where it is

desirable to lay out all the pages in one working area as an aid in imposition and lockup.

Layout of the pressroom falls into natural divisions. Front corner, corresponding to the library and property room below, holds the glass-partitioned offset department. The presses are all Harris one-color—a 21 by 29, a 36 by 48, and two 38 by 42's. A wide range of lithography is done, including deep-etch on coated stock. As in all combination plants, jobs which do not fit automatically into one process or the other, are figured for both letterpress and offset, then printed by the one offering best results at the most satisfactory price. The offset department also provides opportunity for AL&S designers on creative service jobs to design pieces with the two processes specifically in mind, thus giving them a wider field for variety.

Shipping room in plant. Wall bins contain "continuing order" material shipped regularly to AL&S customers. When the stocks get low, memo is dispatched for a new print order



The large cylinder presses are spaced down the remaining length of the front side of the room, consisting of a Number 2 Miehle, and two Number 00 Miehles, equipped with extension deliveries. On the other side of the center aisle are two groups of smaller presses; one a battery of four Miller Majors, the other consisting of one Miller Simplex and two Miehle 29's.

New Streamlined Routine

Foreman's station is in the center of the room, his desk within reaching distance of the small automatic elevator. Locker and washrooms on this floor, as on other floors, are in the back corner beyond the freight elevator. Along the pressroom side of the locker room wall, extending about half the width of the room, are built-in, dustproof shelves and racks for ink storage and rollers. Pressroom floor space is sufficient to permit installation of additional equipment when desired, without crowding.

Stock stores in the basement are arranged in neat stacks, with convenient aisle spacing. For equipment, there is an electric fork lift truck, plus the usual hand trucks, and a Seybold "60" cutter. Delivery trucks back up to the loading platform at the rear street, and the paper is ferried into storage with the fork lift. Heavy supplies being brought in, or heavy shipments going out, are routed through the basement, while lighter stuff can be handled through the shipping room entrance at the front of the building on the street floor. The company maintains one heavy truck for deliveries, and a station wagon, with a radio-phone, for smaller work and transportation of customers.

Increased efficiency and more economical production under the new setup became readily apparent almost immediately, according to a spokesman for the firm. In fact, he said, it took a little time for the estimators, the production department, and the salesmen to adjust their thinking and planning to a more streamlined routine. One thing is sure, it was asserted: With production and mechanical operations freed from clutter and space restrictions, more time and effort can be concentrated on constructive selling, service, and creative ideas for customers. Now, closer, long-range attention can be given to building up business, rather than over-concentrating on day-to-day tasks which are involved in putting a job through the plant.

By Eugene St. John



THE PRESSROOM

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare

DOUBLE-OFFSET

We are trying to locate a proof press on which we could start with a negative or reversed image (type forms). This negative would print positive on a first blanket cylinder, negative on a second blanket cylinder, and then positive on the final material. Then one would be able to make direct-image offset plates from type forms. This introduces the necessity of one additional offset impression and also the need for a bed which would accommodate type-high forms, but it is our impression that some equipment of this kind has been made. Perhaps you may be able to fill this gap in our information.

We have no information on a double offset proof press and are printing your query in the hope some reader may know of one or more. The double offset method has interested numerous printers, not only to produce a press plate for offset-lith but for letterpress production printing and dry offset production printing. The first and the last projects were abandoned but letterpress offset production printing was practiced widely for a time.

The basic objection to these procedures is that every additional impression broadens the dot and line of the image. So reproduction proof and the camera are preferred.

If an even shorter route than double offset and reproduction proof is wanted, the means is to print the type directly onto the offset press plate. This is regularly practiced but not on halftones. A manufacturer of small rotary letterpress and offset-lith machines, commonly termed office appliances, prints from type on its small rotary printing press direct on plates for its small offset press, and sends these master plates to customers for use on small presses.

Quite a lot of printing on metal is from rubber plates. Some of it is done on special presses. One method is to first coat the metal with white or color on a coating machine on which the metal sheet comes in contact with the roller, and next stamp the rubber form on this ground coat.

Another method in printing on metal, preferably coated as above, is

to take pains to obtain a carefully justified type form so that the quoins will hold it together when barely locked with the fingers, and underlay the form with a thin sheet of soft chipboard. The impression squeeze will automatically level the units in the face of the form by pushing any comparatively high units into the chipboard. Without this leveler the low units would slur and the high ones squash.

None of these methods is recommended as a substitute for the reproduction proof when putting type reproduction on offset plates.

GREATEST LUMINESCENCE

We are very grateful for the information you have given us on luminescence. But by which process is it most effectively done?

Repeated delving brings up the conclusion that the luminescence is greater in thicker films than printing ink, where it can be less finely ground and dispersed. So it is best achieved in the thicker films of silk screen and paper coatings where the results are striking, indeed, and enjoying a great vogue.

TRIMMING AND CORNERING

Recently one of our readers stated that he was not satisfied with quality and output on the three-way trimming and round-cornering of a 64-page diary of pocket size which he prints in his plant.

For the benefit of this reader and other producers of pocket-size books such as diaries, testaments, and bank pass books we have been informed that a die-cutting machine now on the market is the latest standard equipment for three-way trimming and round-cornering of books in just one operation.

Any plant with sizable jobs of this description will find this die-cutting method the most economical and by far the swiftest way to three-way trim and round corner, in one operation.

GRAVURE EXCELS WITH GOLD INK

Recently there came into our possession the enclosed packet. Our main interest was to examine the gold printing. While we are not certain, it would appear that the gold form is printed from gold ink and may even be burnished. Are we correct? If so, what printing methods are employed to produce the packet? Is there any special feature about the gold which we would need to know if we were to attempt production here? Up to the present we have found that the only satisfactory means of applying gold is to use the gravure process. The offset method with bronze powder does not give a satisfactory result and is subject to the limitation of a bronzing machine. The letterpress method is restricted largely because here in New Zealand we have never been able to purchase a suitable gold ink. Your comments on our request will be looked forward to with interest.

This packet was printed letterpress, all colors and gold in a single operation on a sheet-fed rotary running around 5,000 i.p.h. The gold was not burnished but the ink was mixed as used from bronze powder and metallic ink varnish supplied by the inkmaker (because mixed gold ink deteriorates from standing long in the can). Of course the ink was suited to the CIS label paper of the packet. Many millions of these packets are printed each year.

A competing item which outsells the sample you sent uses the same number of colors but silver instead of gold ink and this could be printed offset. Some other competing items do not use either gold or silver on their packets but still get pleasing color effect with non-metallic inks.

It is well established that gravure excels in printing metallic ink. We understand that it is used to print European packets of this kind.

So the choice of process is open, depending on your local conditions such as equipment, personnel, and number of packets to be printed, not forgetting the estimate on the cost of producing the job.

The color scheme for a job like this could be arranged to produce the gold by running a transparent yellow lake over aluminum.

MANUAL ON ORPHAN PRESS

Do you have any information regarding the availability of a copy of the operator's manual on a cylinder press no longer manufactured? The manufacturer states that no copy is available, due to the fact that the press has been discontinued.

It is possible that you might locate a copy of this booklet by writing to your national association of teachers of printing. If this fails, you could arrange to have a press erector of the manufacturing company spend a short time with you when in your city. Or you might arrange to visit a printing plant in your city where one of these orphan presses that you want to learn more about is in operation.

OFFSET PROOF PRESSES

Early this year you mentioned an offset proof press for printing on glass and metal. We are very much interested in locating a machine of that kind for taking impressions direct from type on to offset plates. It would, of course, have to perform a double-offset function if the type were to read in the right direction.

Before going into this experiment why not attain your purpose via reproduction proofs, which have been become standard and are undoubtedly more practical than the contemplated double-offset.

INK FOR PRINTING ON VINYL

We have tried desperately to find a manufacturer of printing ink for letterpress printing on vinyls. We have several chemical houses experimenting but as yet they have had no satisfactory result. Can you help us?

Vinylite is marketed in a number of firms so be sure to send samples of the plastic you want the ink for when consulting the inkmaker. Some of the vinyls and other plastics are printed before the high gloss is applied, the mat surface being more favorable to ink reception.

INVISIBLE INK

One of our good accounts has presented a problem to us and we believe you will be able to help us in the solution. This problem is invisible ink, in black and colors, to be printed on uncoated blotting stock which, when brought in contact with water, beer, ginger ale, and so on, will become visible to serve its purpose as an advertising medium. We have checked several of the outstanding inkmakers in our area, but they are not interested in this type of ink and cannot be of any service to us. We would greatly appreciate your telling us whom we may contact in regard to securing this ink. Any "tips" on the press you may give us will be very welcome. We are also interested in printing this same type of blotting

paper with perfume scents. Have you any clues to the best method of locking in the perfume scent and the proper method of printing?

We are sending you the name and address of the firm which originally introduced this kind of invisible ink and can help you with the perfumed item. Unless you are going into this specialty in a big way you may find it preferable to farm the job out to the above firm.

SPRAY DUST COLLECTOR HOUSING

On page 64 of the October, 1949, issue there is a short note about anti-offset spray collectors. You mention that a special collector-housing is made for this particular purpose. We would very much appreciate knowing where such equipment can be obtained.

These housings have proved valuable in those plants where it is very important that the deposit of spray dust does not settle elsewhere than where directed, that is, on the sheets being delivered from the press. The names of the manufacturers have been sent to you.

ONE-TIME CARBON FORMS

Can you supply the names of manufacturers of equipment for one-time carbon forms, collating and gathering machines? In other words, we want the full range of equipment for manufacture of one-time carbon forms.

The collating equipment is as important as the press in this field and the complete equipment is now available for collating from the roll or sheet.

FLOCKING MACHINE

Has flocking ever reached the complete mechanization stage; that is, has a machine been marketed that does the complete job of flocking?

Such a machine has been in use in private plants and will soon be placed on the market.

IMPRINTING LABELS

We have a customer who uses a great many labels. Some of these are band labels and some much smaller which he wishes to overprint in his factory. Could you tell us the different types of machinery best suited to this purpose? Are there special machines for work of this kind?

Special small rotary presses are used to imprint labels from the roll. Labels on flat sheets, if supplied by the label printer to the factory printed a number up, may be economically imprinted on a fast press which will feed a sheet of the required size. Or the factory might find it more economical to let the label printer do the imprinting, if this is practicable.

CLOTH LABELS

We are writing for some information with reference to the printing of cotton and silk labels for which we are organizing a company to produce. We are enclosing some samples of the kinds of labels we shall print. What are the best machines and inks to get the effects on these samples? Also you will find enclosed samples of printed labels which withstand washing, boiling, and dry cleaning.

Special rotary presses suitable for the printing and embossing of these and other labels, and special fast inks have been provided and await your order.

PRIVATE WATERMARKS

We have a prospective customer who wants his trademark watermarked in his paper. We know there are at least two firms that do this class of work but we do not have their names and addresses. Can you supply us?

We are sending the names and addresses requested. If your customer can use a ton of one paper per year, you can arrange through your paper dealer to have the paper mill watermark the paper at nominal cost covering the dandy roll. Over a period of time the cost of the dandy roll diminishes to a very slight charge.

FLUORESCENT COLORS

We are interested in the Wilglo procedure for printing with fluorescent typographic ink. No doubt there must be inkmakers manufacturing this kind of ink. If so, do they have branches in France or Italy where we could purchase this ink?

We believe the Wilglo inks are phosphorescent, glowing in the dark after having been activated by light. There are two kinds of fluorescent colors, one which is visible under "black light" and the other visible in daylight. We are sending you names of concerns who can advise you about the three kinds of colors.



SELECTIVE OVERLAY IS FAULTY

I am sending you a label printed by a fast roll-feed press from a copper plate mounted on wood. What do you think of the ink on these labels? They were all alike.

The ink is up to average and is not to blame. A suitable selective overlay should have been used. The form is $22\frac{1}{2}$ by 30 ems with the longer edge parallel to the grippers. The form is composed of three panels with concentric centers. The outside panel is a solid-face 18-point rule. Next within it is a solid-face 2-point rule separated from the 18-point rule by one-point space. Within the second panel above is still a third, a solid-face 2-point face rule, separated by one-point space. Within the third panel above is a solid-face reverse etching, $25\frac{1}{2}$ by $7\frac{1}{2}$ ems.

There are just two ways to print these lines and masses of various sizes with properly selected pressure: One way would be to have them of different heights but you cannot use this method on this form. The

other way is to use selective pressure in your overlay. The latter means is simply and easily effected through the use of overlay tissues of assorted thicknesses.

Unless you use this corrective, "bear off" of pressure on the heavier surfaces (caused by excessive penetration of the lighter rules into the drawsheets) will prevent your getting a satisfactory print. If excessive supply of ink is resorted to, you would have to contend with a tendency of the superfluous ink to offset.

AUTOPRESS IS STILL MADE

Would you kindly forward to us the name and address of the manufacturer of the Autopress, format 11 by 17?

The information you request has been sent to you. For years we were under the impression that the Autopress was an orphan press although a number are still in operation. Recently we were surprised to receive a letter from the owner stating that he is still building the Autopress with an air feeder.

ULTRASONICS IN GRAPHIC ARTS

For some time we have been reading brief references to supersonics and ultrasonics. Will these find practical use in the graphic arts? Would you oblige with a brief history and description of this interesting wave force?

This wave force has been variously termed hypersonic, supersonic, and more recently called ultrasonic. Jacques and Pierre Curie of the family that gave radium to the world discovered around 1880 the piezoelectric devices which are the source of ultrasonic force. Quartz and some other crystals have piezoelectric properties which produce controlled vibrations upon the application of electric current to the crystalline structure of silicon, the element found in quartz. Because quartz requires very high voltages and is limited by lack of large enough crystals for industrial use in ultrasonics it was necessary to develop a more satisfactory substitute.

This was accomplished by the Brush Development Company, which stems from Charles F. Brush, inventor of the arc lamp and one of the inventors of the dynamo. The Brush scientists developed Brush barium titanate elements—ceramic material that can be molded into wanted shapes and sizes. With these fictile "transducers" or generators of ultrasonic energy it is possible to construct large units to fit the purposes of industry, in which the sound energy is concentrated in a specific operating area without the requirement of high voltage.

Ultrasonics (high frequency sound waves) reach a very high rate of acceleration which may be directed into molecules of a substance to provide numerous chemical or physical phenomena that change the molecular structures and other properties of the material.

Ultrasonic energy is important in industry and in agricultural and biological fields. At present its greatest use is found in the emulsifying, homogenizing, and mixing fields. This, of course, suggests many improvements in inkmaking, papermaking, and the acceleration of electrolytic agents as in plating operations. This force of sound completely emulsifies such mutually repellent liquids as oil and water, perfects the suspension in a liquid of a powdered material of different basic characteristics, and rearranges the molecular structure within a great variety of substances.

Among important uses in the graphic arts so far foreseen is the application of ultrasonic force to the better mixing of fibers and so on in



papermaking to produce a smoother-surfaced paper. Its use in inkmaking would diminish the cost of grinding and dispersion of the pigment in suspension in vehicle of pigments, which so far have been intractable.

STAPLES BREAK THROUGH COVER

Is there any way to prevent staples (wire stitches) from breaking through the cover of a side-stitched booklet?

Break-through may be held under passable control on comparatively thin booklets by using wire of suitable gauge, but a stouter wire is required to drive through a thick booklet. The build-up of the metal stitch under both the front and back covers is bound to end in breaking through.

The only ways to avoid this trouble are to sew instead of wire-stitch or else use one of the process bindings introduced in the last few years.

COLOR POSTCARDS

I am interested in contacting printing companies who are equipped to do color printing on postcards from Kodachrome transparencies.

Your best procedure is to contact photoengravers in your area as they will make the printing plates from your transparencies.

NOVELTY PRINTING INKS

How many different kinds of novelty inks are made? We have heard that they are not stock inks but must be ordered special in lots of at least ten pounds.

One of the oldest was used years ago to print a colorless image on a glazed white paper in children's picture books. When a soft chalk or pencil (assorted colors) was rubbed over the image it received the color of the crayon while the glazed paper repelled the crayon and remained white.

Another old one is the heat-sensitive invisible ink. When it is printed on a pink-tone white paper, it is invisible or at least illegible, becoming visible as a pale blue when brought in contact with low heat, again becoming invisible when it cools.

An invisible ink which has been widely used since 1920 consists of a water-repellent white ink which is invisible when printed on a colored antique paper but shows by contrast when the sheet is immersed in water which deepens its color. Colored antiques are best suited for this stunt as their unlevel surface tends to hide the ink while their porous body will accept water freely. When the

sheet dries the image disappears but reappears following subsequent immersions. Many millions of pieces were printed with this kind of invisible ink.

Another kind of invisible ink depends upon development with mild chemicals. The vehicles of these inks have to absorb water. This type of invisible ink is comparatively unappreciated because the developer, although a simple one like acetic acid, ammonia, or vinegar, is not always available.

A few years ago one of the great automobile manufacturers sent out handbills on which the catch line was printed in invisible ink, with legible instruction for the recipient to touch the lighted end of a cigar or cigarette to one end of the catch line whereupon the catch line was neatly burned out of the sheet of newsprint.

Recently the most attention-compelling novelty colors are those seen everywhere on the exterior of public conveyances. These fluorescent colors, which glow in daylight like neon lights at night, may be silk screened, brushed, or sprayed. Paper, silk, satin, and so on are decorated with these superlatively brilliant colors.

Perfection is no trifle

By Joseph Kovec

I hear a lot of pressmen complaining about paper and ink, and all the other material that goes into that job of printing. One ache in particular is that about paper. It would be okay it seems to me if the papermakers would leave paper just as it comes out of the mill and make a note of defects in the pile or load or whatever way it is shipped out, instead of switching it around end for end at each lift. Just how do they expect a pressman to set a fountain, and what kind of an alibi can a pressman give to the boss when we get into a jam of this nature? It makes a pressman feel like a novice.

We may find the finish of paper very smooth and well calendered on one end and very coarse on the other end, and setting a fountain for that kind of stuff is out—when it is all switched end for end. This happened recently, and your writer had the pleasure of battling it out on 25,000 impressions on a 65-inch, two-color press, red and black.

The question was asked, "What does a pressman like in paper stock?" Most

any pressman can answer that one without any hesitation—and here are a few easy answers to this: It should have a good straight-edge trim; it should lay flat. Paper should have a good surface and take ink without that mottle that we often have to battle, as we know it is not always the ink at fault—when the knowledge of doping ink comes into the picture. Paper should be able to take a good impression and not pick when room temperature and inks are good.

Then you get paper that has all the variations in thickness on the same sheet, different kinds of stuff mixed in the same load; one sheet with a lot of ink—then one just right—and another could use a lot more ink—this is all in one lift. We ran into one lot of cardboard with a difference of five thousandths in thickness on one end. It was switched around so the pile would be level, just like a bunch of shingles. We don't expect the paper manufacturers to control our pressroom atmos-

phere, nor the location of the pressroom—just give us a break.

If the paper is not up to par, let us in on it and don't try to hide it in the load. The press and ink will soon show us what is wrong and switching that paper from end to end only makes it worse. Leave it just as it comes out of the mill and we may get somewhere.

Our press manufacturers are doing a fine job and giving the pressman just about the last word in printing presses. Our ink manufacturers are also doing just about everything that can be done in fine inks. Yes, they fix inks that will print on most anything and any way you need it. Also, our roller manufacturers can come in and shake hands with the pressmen any day. It will be excellent when our engravings, electros, linotype, monotype, and whatever else they may stick into that belly band that goes around them there types are in perfect condition to print. Then we can save a lot of pressroom time. Where I am employed, our motto is, "Trifles make perfection—but perfection is no trifle."

WHEN TO USE LETTERPRESS PROCESS

In our August issue Paul C. Gehring discussed jobs for which offset was the logical process. In this article he analyzes the type of work best produced by letterpress

● IN A RECENT article on "Lithography vs. Letterpress," we argued the case for lithography. We cited what we considered to be some of the basic factors governing the selection of lithography and drew upon our own experience to illustrate our point.

In presenting the case for letterpress, we cannot emphasize too strongly the importance of customer preference. Frequently, proponents of either method are so intent upon discussing the technical aspects of the question that they ignore the more basic psychological factors—the traditionalism surrounding each method and the prejudices which, correctly or incorrectly, influence customer preference. Say what you will, the opinions, tastes, and biases of the customer—though frequently at variance with commonly accepted practices—constitute an undeniably important factor in the decision.

Personal Whim May Decide

We can point to at least a dozen examples in which personal whim decided the issue in favor of one or the other method of printing. We can recall instances where decisions have been reached on the basis of the fact that the customer's bridge partner on the 8:07 train happened to be a lithographer or letterpress man. Farfetched? Hardly. The record is full of examples in which these seemingly unimportant factors have tipped the scale in either direction.

In discussing letterpress, the question invariably arises: What can we consider as a typical letterpress job and when is this method preferable? In other words, what particular type of printing requires letterpress and letterpress only?

While other examples can be cited, printing from existing engravings, standing matter, and electros—particularly process plates—is usually regarded as the Number 1 argument in favor of letterpress and its use as the correct and the most economical method of printing.

Some examples of this class of printing which definitely require letterpress are:

1. Advance proofing of the advertisement for dealer and salesman use or information.

2. Portfolio use in which detailed information of reader grouping and territory covered by different media is the goal.

3. Promotion pieces using process plates and other printed matter for varying mailing purposes.

4. Electrotyping the complete advertisement and then piecemealing it into smaller formats.

5. Catalog, counter display, and annual reports. (Recently, an excellent calendar was produced from a series of twelve advertisements appearing in national magazines.)

Briefly stated, the underlying factor in each of these applications might well be: Where economy and quality are primary considerations, letterpress should be selected.

The only possible exception might be the production of material requiring the enlargement of engravings, in which case either lithography or gelatin printing would be far more economical. Generally, however, the criteria used in selecting letterpress would apply to all other standing matter whether in the form of type, engraving, or electros.

Though of secondary importance, letterpress also excels in the production of flat photographic and flat wash drawings—a subject which, in opinion of this writer, has been all too neglected in recent discussions of processes and their qualities.

Excels With Flat Photographs

The flat photographs are distinguished chiefly by their lack of definition and contrasting tones. However, when these photographs are engraved with a coarse 65- to 85-line screen, etching into metal imparts a definition and sharpness which is notably lacking in the original photographic copy.

The engraved photo or drawing printed on this screen or by letterpress on a 65- or 85-line screen halftone—though by no means perfect—will prove far more satisfactory than the drawing or photograph produced by the offset method in a 133-line screen. Why?

For one thing, mechanical engraving into metal permits greater contrast and definition than existed in the original photo or drawing. Moreover, in letterpress, the weight of the metal impression gives it an unequaled stability, sharpness and uniformity of definition. In offset, this orientation is impossible. The picture emerges as a flat, lifeless reproduction which is completely lacking in vitality and definition. The result is an exact facsimile of the original copy, in which all of the imperfections are reproduced in spite of the fact that a fine screen is used. Another minor disadvantage is the weakness of the plates which limits albumin plates to runs of approximately 25,000 and deep-etch plates to a maximum of 200,000.

Letterpress for Book Printing

The question "Is it more economical to use letterpress in the printing of books?" never fails to precipitate a lively discussion. Insofar as this writer has been able to observe, most conditions and specifications seem to favor letterpress. This is particularly true of short press runs (usually 3,000 to 5,000 for the first printing), a field which is still predominantly the province of letterpress. Today, letterpress printers who specialize in printing novel-size books have developed techniques and personnel training methods which have greatly reduced over-all costs and virtually eliminated the small-volume printer from competition in this field. The comparatively low cost of letterpress in second and subsequent reprintings may also be cited as an important point in its favor.

Printing books by offset method has been in use for some time. While paper costs are slightly higher, the initial expenses of offset, from the standpoint of composition, can be considerably less. The fact that this method of printing is not more widespread may be attributed in large measure to the lack of a good offset perfecting press. A perfecter which can take a 44- by 66-inch sheet and print on both sides in a single pass through the press is obviously needed for periodical and

book work. Why press builders have not yet developed accessory equipment required to convert a two-color to a perfecter offset is something this writer has never been quite able to understand. Though not all two-color equipment can be changed without complete rebuilding, there are quite a few presses which can be so converted.

Factors Favoring Letterpress

In summing up the relative merits of letterpress and offset, it might be categorically stated that letterpress offers the greatest advantage in work involving standing type and novel-size books; production of reprints from existing process plates, and in the printing of small jobs. Here the use of letterpress might be considered a *must*. However, in work involving books of novel size (where second printings are not required), and in books that require 10,000 to 50,000 copies, the method of reproduction is more a matter of judgment than arbitrary practice. More frequently, selection of letterpress or offset is determined by the number of changes in original printing—particularly when both electros and type are not available.

Overshadowing all considerations, of course, is the economic factor—the huge investment represented by the letterpress business. Despite the inroads made by offset during recent years, letterpress still accounts for 70 per cent of the total printing business, as compared with only 20 per cent for offset. (Letterpress receipts in 1947 jumped 150 per cent to an impressive \$1,500,000,000.) How much this ratio will be affected in the next few years is problematical, but it is fairly certain that the millions invested in the letterpress business will continue to exert a strong influence on the final outcome. The change will be more evolutionary than revolutionary. It will have to reckon with a large, well-organized and highly skilled class of workers. But, if present improvements in technical research are any indication, neither the traditionalism of the printing industry nor the entrenched position of its members will be sufficient to stem the advance in this ancient craft.

● A sign hanging in the dressing room of the St. Louis Cardinals reads: "Organization is the art of getting men to respond like thoroughbreds. When you call on a thoroughbred, he gives you all the speed, heart and sinew in him. When you call on a jackass, he kicks."

Fortune on Printing

● A RECENT issue of *Fortune* magazine featured a graphic portfolio of the techniques, present and future, of printing. The over-all picture presented the \$3,000,000,000 printing industry as "stirring with technological innovations." The article discussed the following developments, which have been, of course, described in *THE INLAND PRINTER*.

The Lithographic Technical Foundation's development of a sensitivity guide for controlling exposure time was mentioned as was treatment of developed plates against oxidization by use of cellulose gum, which desensitizes the non-printing areas to the ink while making them more receptive to water.

ting machines in various stages of development which all aim at speeds of 600 words a minute and the setting of whole pages of text directly into page form. *Fortune's* article states "phototypesetting machines are destined, in offset and gravure, to do away with fuming, molten type metal within the next decade."

A new bimetal plate developed by Time Incorporated was described as achieving runs of over one million impressions without wear or loss of detail, and the Interchemical Corporation was identified as having worked out a new trimetal plate.

Chief factors in the problem of the high-speed, web-offset press are heat-setting inks, offset blankets, and inking rollers, the article stated, and concluded that out of research

SPECIMEN OF THE MONTH!

The color scanner developed by Eastman Kodak Company, for the faster preparation of color plates, was graphically illustrated. A spot of light scans the color transparency rotating on the right of the scanner's shaft. It beams a varying color pattern by mirror through three filters, which separate the color values and pass them on, via photoelectric cells, to the electronic correction and amplifying panels. These send the varying currents to four lamps, exposing four revolving negatives.

The automatic photoelectric scanner and engraver produced by the Fairchild Camera and Instrument Corporation was announced as making monochrome halftone plates in plastic for molding stereotype mats or for direct printing in letterpress. This photoengraver, which works like an electronic lathe, makes black-and-white plates.

Intertype Corporation's Fotosetter was identified as one solution to the problem of obtaining accuracy of placement, spacing, and type size at high speed. The Fotosetter substitutes a camera unit for the metalpot-and-casting assembly and is a forerunner of other phototypeset-

and experimentation will come the lighter, faster, and more automatic presses of the future. "With lighter, more economical units, the printing industry faces another great era of expansion in which four-color newspapers and other foreseeable wonders are only a matter of time."

● E. L. BERNAYS, leading public relations counsel, says "Good public relations depends on action that will maintain and build sound relationships with the public and on the public understanding of such action." He has given a thumbnail sketch of the history of American public relations. There have been four stages: 1. 1900-1914—"muck-raking and whitewashing publicity"; 2. 1914-1918—attempt by government to sell its war aims and ideas to the United States; 3. 1919-1929—introduction of large-scale industrial publicity; 4. 1929 to the present—public relations activity linking private interest and public responsibility has captured public attention.

That is where we come in with the need for public relations for printing.



The spotlight this month is on black and green cover of this Champion Paper and Fibre Company external magazine for editors of industrial publications and also is on Louis A. Tavernier of the Fleuron Press, who produced it. Cover has naturalness and simplicity

COMPLACENCY OR LIBERTY?

Here is widely acclaimed P.I.A. convention keynote address by Paul C. Clovis, president of the Twentieth Century Press, Chicago. We believe every citizen should read this message!

● I am glad to be here today to discuss with you some of our common problems as citizens of this wonderful country. I am sure that we share a deep concern about the speed with which we are moving into dangerous ground as a nation and as an economy. There never has been a time in the history of America when honest, able, and unselfish leadership has been so desperately needed on every front including the military, the diplomatic, the economic, the industrial, and the political fronts.

The recent announcement that the Russians have mastered the secret of atomic warfare of course constitutes a threat to the peace of the world and the safety of America. But the risk of war is not the only grave threat to our economy or our citizenry. A danger fully as great is that we shall fail to protect our economy from the impact of disputes between factions within it in which the participants become so bitter and so stubborn that they refuse to recognize and weigh the disastrous consequences of their acts. In times of war patriotic men and women are willing to bury their personal feelings and differences, their personal ambitions and prejudices and desires, and band together to fight against a common enemy in defense of their country and their way of life. Today our nation is threatened *from within* by forces just as real and far more insidious than any beligerent display of military might. It is clear that if we continue to permit prejudices to be fanned into hatreds and class to be set against class, race against race, and employee against employer to an extent which robs us of our unity, and, as a result, of our united strength, we shall reach a point which finds us unable longer to withstand the combined attacks on our system from without and within. **WE MUST SHED OUR COMPLACENCY OR WE SHALL FORFEIT OUR LIBERTY.**

The pages of history hold lessons which we would do well to

heed. The stories of Germany and Italy serve as grim reminders that the people of a nation cannot safely place their lives and their liberty and their hope for the future in the hands of an individual or a political party, free from restrictions and safeguards, without losing everything that makes life worth living. Unlimited power over people seems to carry with it the seeds of destruction. History has yet to record a case in which the acquisition of such power by an individual over a people has not resulted in disaster for all. Consider the tragedy of Russia where the people after throwing off the yoke of one oppressor now find themselves under the iron rule of another. And consider that saddest of all spectacles, that former seat of a great empire and homeland of a stubbornly independent race—England—the welfare state—whose tragic experiment in state socialism is made possible only by the dollars that the American system of free enterprise provides.

All of these are current pages of history. Let us turn back to the story of Rome. For a thousand years the builders of the Roman empire labored diligently and effectively to bring light, freedom, and justice into a world which had been barren of such things. Their armies and their navy welded into the Roman empire the major part of the known world and brought peace and law and order to its peoples. Commerce reached the highest degree of development ever known and brought to the Romans a standard of living not to be approached for another thousand years, and a generous measure of leisure and culture.

Then the sun began to set on Rome. Slowly but steadily the tide of empire ebbed and the glory and power that once was hers became faded and tarnished. The barbarians stormed her gates and the light which Rome had brought to the world dimmed and died. Not for another thousand years was the world to know anything but

chaos and fear and suffering and ignorance. Why did Rome fall? As Franklin Bliss Snyder says: "Rome fell because the nation collapsed spiritually; because a once hardy race succumbed to the insidious poison of the idea that 'the government will do it'; because rulers bought power at home and favor abroad by gifts of treasure and food; because integrity and thrift and industry gave place to corruption and waste and indolence; because the nation bartered its ancient heritage of hard-won freedom for the specious ease and false security which a corrupt government promised it."

How far along the Roman road on the route to ruin traveled by these other nations has our complacency as citizens permitted us to be led? There are able and thoughtful men who answer that we have gone "beyond the point of no return." This I do not believe. But I do believe that we have gone far enough to be in grave danger. Let us analyze what has happened recently to our American system.

To an extent never before known in this great nation class has been set against class, race against race, and the employee against the employer, and natural prejudices have been fanned into active hatreds. The original steps were taken deliberately, for political advantage, and the flames have been fanned by the many subversive elements operating in the nation, who immediately recognized their amazing opportunity. It is immaterial whether these forces were set in motion without full realization of the awful consequences which would inevitably follow if they could not be checked. It is certain that the continued use of this method of enlisting political support can only end in disaster. America was founded by men and women who came to this land to escape the tyranny and the soul-corroding effects of intolerance. Their descendants and those who since have come here from many lands have until recently lived in harmony without regard for race or color or faith. *Intolerance and hatred have no place in our American way of life.*

Through legislation and governmental sanction the leaders of organized labor have been aided in acquiring broader and more autocratic powers than were ever enjoyed by management even during its greatest freedom from regulation. The field of industrial relations has become infected with deep and dangerous prejudices and growing hatreds, fostered in some cases by ambitious but unsound labor leaders and in others by subversive elements

who never sleep. This trend must not be allowed to continue to grow or it will destroy our America. It is based upon an untruth. There is no fundamental difference between the proper objectives of labor and management. They have but one objective and it is a common and identical one—namely, to do their respective jobs in operating the great American production machine so effectively that as the result of their teamwork it will continue to raise the highest standard of living in the world and not only provide those who do the job with the necessities and the comforts of life but, *through increased productivity*, eventually to eliminate in our great country all of the insecurity and the want of the aged and the infirm and the dependent.

This is not a dream. We have already gone a long way. It is a reasonable and logical approach to a mutual problem which can be solved if we are willing to cleanse our hearts and our minds of the poison of prejudice, join hands, and go to work. But such a result can be accomplished only by producing more—not less. Every day that potential wealth is not produced or created by the application of human endeavor to materials to create something useful is a day forever lost. True, the right to strike is inherent in the freedom which an American enjoys. He has the right to stop work if he chooses. But unless we free Americans make sure that we are not badly led in the exercise of our rights—that our leaders are not more interested in gratifying their own personal ambitions or competing for power with other leaders than they are in the welfare of their followers and their country—we too shall help to destroy the things which we value most. I hope that members of labor unions will, in an increasing degree, look critically at the *quality*, the *motives*, and the *real objectives* of their leaders just as we in management must constantly examine ours and as we all must scrutinize those of our public officials and our political and diplomatic and military leaders.

In medieval days bloodletting was a common medical practice. We now know that it did no good. It only weakened the patient and frequently caused his death if too much blood was let. How much bloodletting has our economy sustained in the form of unnecessary strikes and subsides, and outright gifts to various groups—not mention our foreign gratuitous billions wasted by lack of unity in our current military planning.

Because these problems involve primarily the emotions of people rather than their minds it is extremely difficult to find a handle by which they can be grasped. Most of us have a feeling of futility when we consider the magnitude of the task and the fact that each of us is only one individual out of so many millions. *I am convinced, however, that it is not an impossible task and that the American way of life can be preserved if we shed our defeatist attitude or our complacency and go to work in earnest on the job. The power is still in the people. What we face is the biggest selling job in the history of the civilized world—that of reselling to those who have become confused by one cause or another the utter desirability of retaining the blessings which they enjoy as a result of 170 years of thought and sacrifice, industry and ingenuity and thrift, high courage and heartache and honesty, decency and drive, and dedication to their task of all those generations who have gone before in the building of America.*

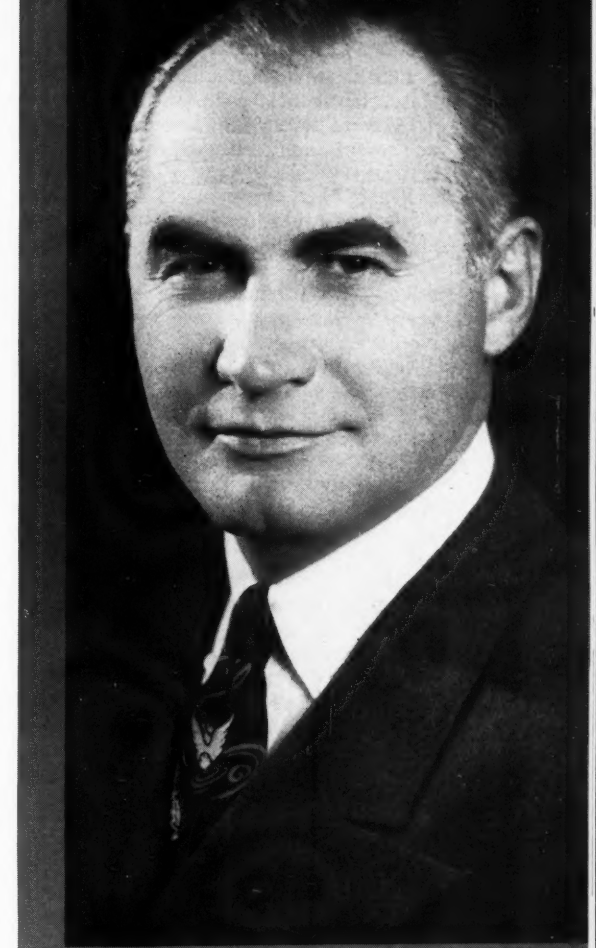
It is a sad commentary on the thoughtfulness and intelligence of a normally thoughtful and intelligent people that they should be led so far astray as even for a moment to doubt the priceless nature of their heritage. But the very fact that this is a matter of astonishment to us should make this selling job possible even against the opposition and the odds which we face. *I have an abiding faith in the soundness of the thinking of the American people if they but can be persuaded to think for themselves.*

How shall we cause them to think? Let's use facts. Listen to these facts:

A RUSSIAN CITIZEN ...

may NOT own land;
may NOT be tried by a jury;
may NOT choose his own job;
may NOT absent himself from work;
may NOT strike;
may NOT picket;
may NOT employ labor;
may NOT travel;
may NOT own jewelry;
may NOT ring a church bell;
may NOT be friends with one who is a foreigner;
and is FORBIDDEN freedom of speech, freedom of assembly, freedom of religion and freedom of soul.

Contrast the picture drawn by these facts with our incredible wealth, comfort and freedom as citizens of the United States. Despite its relative youth as a nation, and despite the fact that it has only 6 per cent of the world's pop-



★ PAUL C. CLOVIS

ulation and less than 6 per cent of the world's land area the United States has:

Seventy-two per cent of the world's motor vehicles (one for every four people). 286,000 miles of paved roads.

231,481 places of worship, representing fifty-five religions or denominations.

More than 61 per cent of the world's telephones (one for every four and one-half people).

208,235 public schools, 1,720 colleges and universities—schools for nearly everybody.

Forty-eight per cent of the world's radios (one for every two and one-half people).

More than eight thousand libraries open to the public.

6,511 public hospitals.

258,465 miles of railroad trackage, more than all Europe, including Russia in Asia. Eighty-five per cent of the world's commercial air traffic.

Sixty-four major museums of art, science, and history. Twenty-three symphony orchestras.

31,015,000 homes wired for electricity.

Concluded on next page



12,578 newspapers and magazines. Nearly 2,000 radio stations.

Fifty million savings accounts; and seventy million life insurance policies.

Ninety-two per cent of the world's bathtubs (one for every six people).

These facts speak for themselves with terrific impact and there are innumerable others of a similar nature available to us. The Twentieth Century Fund, for example, has published many informative pamphlets, and I particularly recommend to you its "U.S.A.—Measure of a Nation."

WHAT CAN WE, AS INDIVIDUALS, DO TO HELP PRESERVE THE AMERICAN WAY OF LIFE? I CAN THINK OF AT LEAST SIX THINGS WHICH WE NOT ONLY CAN BUT MUST DO IF IT IS TO BE PRESERVED.

FIRST, *we can pledge ourselves to disseminate such facts and to communicate our convictions as broadly as possible in our communities. We should pledge ourselves solemnly not to let an opportunity pass nor a day go by without selling the Miracle of America to someone who needs to be sold.* Let us remember, however, that these rich facts are only the tangible evidence of the creative power of a free people who thus far have retained their collective soul, their moral fiber, and the dignity of individual industry and independence. Let us pledge ourselves to put such facts and thoughts into the hands and the minds of our employees—not as coming from employer to employee but as from one American citizen to another in a time of common danger in an effort to preserve the things upon which we all must depend for our hope of the future and the future of our children. And we need have no hesitation or embarrassment in asking them to help sell the American system to their friends and acquaintances who need to be sold. *The torch of Freedom should be a proud burden for any American to bear.*

SECOND, *we should pledge ourselves to broaden our individual spheres of influence by supporting with our names and our money those organizations which are carrying on the fight to preserve the American way of life.* Many of these are doing a valiant service in the nation, but I have been particularly impressed by an organization called Spiritual Mobilization headed by Dr. James W. Fifeid who is pastor of the First

Congregational Church here in Los Angeles. Under its banner more than 18,000 ministers of the gospel of every sect and creed have been pledged to preach from their pulpits not only their own particular religious beliefs but also the doctrines of freedom and the dignity of man under our American system. I cannot imagine a greater service to the nation than Dr. Fifeid is performing nor an organization more worthy of support.

THIRD, *let us pledge ourselves to be alert and watchful so that those who seek to undermine our way of life shall find us ready to resist instantly and vigorously any such attempt.* Let us watch particularly the loyalty and the patriotic integrity of those who are chosen to teach our children in the schools. All that is necessary to change the fundamental thinking of a nation is to permit one generation of youngsters to become infected with the wrong kind of thought. In a little over ten years Hitler molded one entire generation of German youth into fanatics who blindly followed him into death or chaos.

FOURTH, *let us pledge ourselves that we will not permit the facilities of this great industry to be used in any manner which would tend to undermine the American way of life.* This will take careful watching, and our industry should be fully conscious of its grave responsibility. It also should be conscious of its great opportunity to help spread the doctrines of our Americanism through the medium of the printed word.

FIFTH, *let us pledge ourselves to vote.* In this free land no power can tell us how to cast our ballot—nor can anything prevent us from losing the privilege entirely if nearly half of us fail to exercise it, as happened in the last presidential election.

SIXTH, *and of deepest importance, we should pledge ourselves to keep informed with respect to proposed legislation or executive action or the proposed appointment of individuals to positions of responsibility in the government, and to express immediately and vigorously our disapproval of any such laws, actions, or appointments which would constitute a violation of our trust or a threat to our liberty.* It is not reassuring when time after time persons are discovered in positions of high importance and au-

thority in the government with backgrounds which throw doubt on their belief in the American system, at least at some period in their lives. It is alarming when the full power of a political party is called into action to attempt to force from the Senate of the United States its approval of the appointment of such a person to an important position and to coerce that body to obey an executive command and forego the exercise of its collective free judgment as provided in the Constitution of the United States. The system of checks and balances which the wisdom of our forefathers built into the American system is the chief thing which stands between us and the same fate which has overtaken almost every other major civilized nation—that of dictatorship. The fact that our legislators refused to approve such an appointment is proof of their consciousness of grave responsibility to the people to protect and safeguard them in the selection of those who will be their public servants.

It is most encouraging to know that our legislators resent this type of pressure and that they will listen to the protests of the people whom they represent. But our legislators are people, like you and me. They, too, from time to time can become confused or mistaken or misinformed or misled. When we see that this is the case it is our duty to tell them how we wish to be represented. They will listen to us, for *the power is still in the people where it must remain if America is to remain free.*

I should like to close by expressing my firm belief that if we approach the task of helping to save our beloved America with the same selfless dedication that has always been the driving force of the founders and the builders and the defenders of this great country, and with the words of the Freedom Pledge burned into our minds and hearts, we cannot fail.

I am an American. A free American.
Free to speak—without fear;
Free to worship my own God;
Free to stand for what I think right;
Free to oppose what I believe wrong;
Free to choose those who govern my country.
This heritage of Freedom I pledge to uphold
For myself and all mankind.

First Church of the Nazarene
1621 East Washington Street
Indianapolis, Indiana

THE CHURCH WITH A WELCOME

Ray Hance, Minister
1410 Sturm Avenue
Phone MArket 0720
Church Phone FRanklin 0411

First Church of the Nazarene

1621 EAST WASHINGTON STREET • INDIANAPOLIS, INDIANA • CHURCH PHONE FR. 0411

L. G. RICHARDSON, TREASURER
1629 RINGGOLD STREET



M. RUTH WHITE, SECRETARY
5744 RAWLS AVENUE

EDWIN C. MARTIN, MINISTER
1410 STURM AVENUE
PHONE ATLANTIC 4120

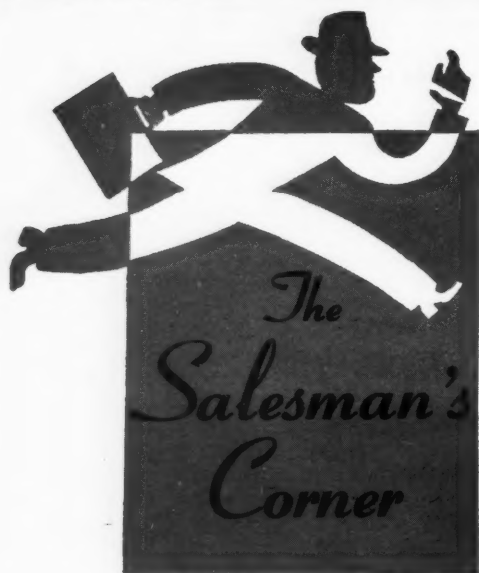
The Church with a Welcome

*Typographic
Clinic • G. H. PETTY*

There is very little in the original of this letterhead to commend it. The types used seem to have been chosen willy-nilly, with no thought given to the fact that they are as far removed from the subject as night is from day. The grouping of the elements is crude and amateurish, and the attempt to integrate the whole by the use of rules on either side of the slogan detracts from the over-all effect.

Church printing should always be simple and dignified—in keeping with precedent—and no unusual effects should be attempted. It is often possible, too, to obtain a “churchy” feeling without resorting to the ecclesiastical style so commonly followed. In the reset above just such a feeling was sought. No trickery or off-center

balances; just a simple, centered-line arrangement. Bank Script for the main line is suggestive of refinement and quietness that are entirely lacking in the original. The address line, in Garamond Old Style, is set in one line to give width to the mass. The two officers, the addition of which complicated the problem of styling, are in their rightful places, with the minister's name (set in a size larger type) centered underneath. The slogan, which in the original received as much attention as the name, was relegated to the bottom of the sheet where it will receive as much attention but in a more unobtrusive manner. The cross, a Corvinus reference mark, gives the whole a spark of interest that type alone could not achieve.



By Forrest Rundell

Neglect! This one word expresses the reason for the loss of more printing accounts than any other cause you can mention.

Whether the neglect is real or fancied makes little difference, the effect on the customer is the same. The buyer who has trusted you and turned over his work with only a perfunctory securing of prices or even without the asking of a preliminary figure suddenly clams up and his work disappears. Sometimes he tells you frankly what is bothering him. If he does you are lucky. More often he simply drops you from his favored list, leaving you with an uphill fight to regain your former position.

What gives? Things seem to have been going along in their usual way before the break. You can't think of anything out of the usual that has happened. Yet suddenly you discover yourself on the outside looking in.

Probably a review of the steps you took to secure your account relationship will give you a clue. If your efforts have followed the usual pattern, you have gone through the first orders in a satisfactory manner. You have devoted extra attention to the customer's work and have won his confidence by the way you have handled it. The prices you have quoted have been in line—if not always the lowest, they have been close to the lowest. You have brought in new ideas. In some cases you have made money-saving suggestions. All in all, you have conducted your relations in a manner which has led you to believe that you have the inside track for years to come.

But, stop a minute. Isn't there just a possibility that you have

grown a bit careless? You won your account's confidence through meticulous care in your handling of all his work. Has familiarity bred contempt? Have you started handing his copy over to the composing room without looking over it first? Or do you still work over it for improvement as you did while you were trying to build the customer into an account?

Or have you neglected the subordinates while cementing your acquaintance with the buyer? Buyers often move up into better jobs. Have you protected your interests by ingratiating yourself with the buyer's assistant? If you have neglected him, some other salesman may have favored him with extra attention. When the buyer moves up you may find this other salesman moving into your place. In his paper-selling days the writer once fell heir to a customer because a buyer's assistant had waited six months to get even with another paper salesman who had been giving him the brush-off. Ignoring a subordinate may not seem like neglecting an account but it is at least a slovenly attitude toward your own interests.

Do You Hold Prices Down?

Then, too, there is always the question of price. While you are on your way up to an account relationship it is your natural tendency to hold prices down on jobs given you without estimate. More often than not you will call the buyer's attention to expensive layouts. When you can save him money by planning his plates differently, you make the change and call his attention to the saving. But after a while you may have dropped this practice and let the plates ride as originally laid out. Or if he is sending in his copy in a wasteful manner which causes extra composition costs, do you head him off or do you bill him for charges as they occur? You may not realize it but he may be comparing bills and wondering why costs have gone up.

Another thing: Do you pick up the copy yourself or do you send someone for it? This can be a source of irritation. While the buyer may have no special instructions on the copy it can happen that he has something he wants to discuss with you. The following example is off the printing field but it could have happened to a printing salesman as well. Some years ago a traveling salesman came back to his hotel one night to find a note from a customer requesting him to call at eight-thirty the next morning. This was

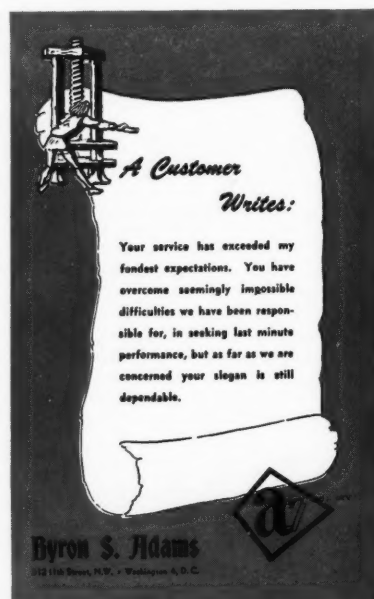
a good account and the salesman flattered himself that he knew the buyer's habits. And he was satisfied that the buyer would not be in before nine o'clock. The next morning he strolled in promptly at nine o'clock. (Getting in at eight-thirty would have ruined his sleep.) Much to his surprise the buyer's reception was decidedly frigid. Said he, "A friend was in at eight-thirty who wanted to place a large order you could have handled but he had to leave at ten minutes of nine. Where were you?" The salesman's excuse was lame and to the effect that as he had already received his order for the trip he did not think the call was of particular importance.

Loses Old and New Accounts

"So you only come around when you think there is an order waiting," growled the buyer. "Well, you don't need to stop here on your next trip. I prefer to do business with a salesman who will go a little out of his way to oblige his regular customers." Which left the salesman shy two accounts, the one he had and the one he might have had.

This may seem a little rough but the fact remains that after a salesman has won himself an account relationship, his customers are apt to want a little extra service at any time—or at least a gesture in that direction.

It may appear like stretching a point to call this neglect, but now that you have established an account relationship, have you abandoned



Inside front cover of Adams' house organ carries good copy. Original orange and black on white

THE INLAND PRINTER for January, 1950

aggressive salesmanship in favor of coasting? To revive the old wheeze, do you believe that there is no further need of running after the bus after you have caught it? Probably a better way of putting it is this: Do you now budget your time differently and devote some of the time you formerly spent on this account to cultivating other customers? Better think this over. It is true that you need to develop other accounts but can you spare the time from those you now have?

While you were working your way into an account relationship, did you devote a lot of time to learning about the business? And now that it is an account, do you continue to learn still more? If you do not, you leave an opening for a competitor to come in with an idea which you might have brought in first. Remember the buyer we told you about who likes to deal with printers who act as though they were members of his staff. The best way to act as though you belonged to an organization is to keep abreast of its needs. After all, on an account basis you will be expected to act as the company's printing expert.

Here are some questions to ask yourself. Do I keep up with my account's advertising? And do I study those advertisements with a view to suggesting printing to supplement them? Furthermore, do I read the trade publications in which they appear with a view to getting suggestions from their editorial columns? It is the business of a trade publication to fill its columns with suggestions for the improvement of the business of its readers. Sometimes it will be the papers which carry your account's advertisements that have the suggestions. At other times it will be papers serving manufacturers in your account's field. In any event trade papers are full of suggestions about which your account should know.

Ask Dealers and Salesmen

Do you ever talk with your account's dealers or salesmen? Have you found out what they would like from their house in the way of printing to help them make sales? These men are working right at the point of sales. They know customer resistance and can often help with ideas that would aid in overcoming this resistance. The printer who is working on an account basis with the buyer gains in two ways if he digs up a workable suggestion in this manner. He justifies the buyer's faith in him at the same time that he gets himself an order.

Another point: Do you still keep on the lookout for printing done by the account's competitors? Printers often have the opportunity to pick up a competitor's pieces and bring them to the buyer's notice. A printer can write for a booklet advertised on the radio or in a magazine. Or he can drop in at a store handling a competitor's line and get its printed information.

Probably you did all these things when you were working to change your customer to an account relationship. But when the buyer made the change and started giving you work without an estimated price he put you under obligation to live up to the impression you had created. Not in so many words possibly, but the understanding was evident. And if at any time you stopped taking the extra care with his work it was obvious that you would lose the confidence you had built up. So if you



Keep the Lights Burning

Kipling once wrote: "They asked me how I did it and I gave them a Scripture text: 'I kept my light a-shining a little ahead of the rest.'"

During a period of business adjustment many firms neglect to keep their light a-burning . . . they neglect cultivating new customers and retaining the friendship and confidence of their old customers . . . in other words they neglect their advertising.

The business institution or organization that waits for "normalcy" to come back before beginning its advertising, will be left in the dark.

If you want to get your share of business in the normal tomorrow you must begin now to lay the foundation by the use of advertising to your old customers and logical prospects . . . You must keep your light a-shining a little ahead of the rest. **NOW IS THE TIME TO LIGHT YOUR LAMP.**

Mireles Printing Company, El Paso, Texas
(booklet)

neglect his interests at any time, or behave in such a manner that he thinks you are neglecting him, don't be surprised if you lose the inside track you have been enjoying. This may seem unjust but the account relationship has so many advantages that the salesman is repaid for going to great lengths to guard it.

And if you think that small things do not matter, just remember a few incidents from life around the house. The laundry bundle comes back with one shirt ripped to smithereens. It is an old shirt; probably it should have been pensioned off months ago. But the laundry has not only ripped it up but has also had the temerity to charge for the service. You know what kind of explosion that sets off, even though the laundry has been serving the family for fifteen years.

Or watch what happens when the vegetable man puts a couple of rotten apples in the dozen the family marketer bought. The regular customer expects a little extra service just because he is a regular customer. So, watch your step, always avoiding the slightest suggestion of neglect. It is always easier to avoid neglecting a buyer than it is to build up another account.

A recent domestic incident has brought out a sales argument that is worth repeating. A breakdown necessitated the replacement of our table model radio. We called up the local branch of a New York department store. A gentlemanly voice answered. Yes, they had the radio we wanted. If we would wait a moment he would see if it had the dial we wanted. After a minute he was back with an affirmative answer and the price. We drove over.

Can You Use This Point?

At the store we found a courteous gentleman who demonstrated the set with an apology. "We have several television sets going and the interference is pretty bad." "We suppose you will make good if there is anything wrong that we can't hear now," we said. The clerk smiled confidently. "You won't have any trouble. This is X—'s," (naming the store). And when we got it home we found that he was right. We didn't have any trouble with the radio.

How about your own selling story? Can you answer objections confidently by saying: "You won't have any trouble. This is the Blank Printing Company"? It is a powerful selling point if you can use it truthfully. In fact, we have never heard anything more effective.

Bible is Masterpiece of Graphic Arts

DESIGNED for a place in the great tradition of a small number of famous folio Bibles, a new volume published by the World Publishing Company was given public presentation in New York in November. Four years in preparation and production, the completed work represents a rare and distinguished collaboration of graphic arts practitioners. It was designed by Bruce Rogers, composed and printed by A. Colish, bound by Russell-Rutter. The type was specially cut for it, the paper and binding cloth specially manufactured.

In format, the Bible, a King James version with the Old and New Testaments, consists of 968 pages, 13¾ by 18¾ in size, weighing 24 pounds. It is bound in a special Bancroft legal maroon buckram over boards, the top edge finished in gold, the others uncut, with Biblical symbols stamped in gold on the cover. A few presentation copies were bound in Morocco leather, including one sent to President Truman, and a second turned over with considerable ceremony to the Library of Congress in Washington. The run was limited to 975 copies, selling at \$150 each, intended primarily for churches and collectors.

The type face, used for the first time, is called Goudy Bible. Mr. Rogers, with the permission of the late Mr. Goudy, slightly modified the face from Goudy New-style. A set of 18-point matrices were cut by the Monotype Company for the job. The eight-line, decorated initials used at the book openings were designed by Mr. Rogers to reflect the style and flavor of those appearing in the first (1611) edition of the King James Bible. The three-line chapter initials were cut from a face designed by Mr. Rogers some years ago, and never given a name. Ornamentations placed at the top of the book's opening pages, and as occasional tail pieces, are line cuts made from groupings of type decorations.

Mr. Rogers describes his theory of the complete design as follows: "Decorations, borders, and initials, together with the text type, are intended to give a slightly oriental flavor to the volume, indicative of the Syriac and Hebrew sources of the text on which the King James translators based their classic version."

The painstaking achievements of composition and printing were accorded more than two years of constant attention in the Colish plant in New York, where A. Colish not only personally supervised the job but performed considerable of the actual work. The 18-point type is set in two columns to a 26½-pica measure. Each Monotype galley was gone over with utmost care in order to approach perfection as closely as possible in the proportions of word- and letter-spacing. In many instances individual characters were cast to be inserted by hand. Each of the type ornaments preceded-

ing the verse numerals throughout the book was hand-inserted. Alignment of initials and positioning of characters which follow each initial represented another carefully executed task.

Presswork was accorded a corresponding amount of care. The job was run on a cylinder press in eight-page forms on a 54 by 38 sheet of 74-pound basis high-content rag stock, specially manufactured by Worthy Paper Company. Running 968 pages in eights called for a high degree of craftsmanship in maintaining uniform color throughout, in addition to achieving the even, clear impressions that mean a quality job of type reproduction.

The binding, under supervision of Frank Fortney at Russell-Rutter, was an undertaking that required six months to complete, and presented a full share of problems. Because of the unusual size, a Smyth sewer had to be equipped with a special attachment, and a backing machine rebuilt to accommodate the book; the weight made special reinforcements necessary on first and last signatures.

Much of the production of the Bible was literally a "labor of love," as everyone concerned went far beyond the line of duty in their endeavors to create a masterpiece of the graphic arts. In recognition of the quality of the completed work, the New York Public Library displayed a copy of the new volume in an exhibition of "great Bibles," which included, among others, a Gutenberg Bible, a copy of the 1611 King James work, the 1535 Coverdale Bible, the Eliot Indian Bible, and the Oxford Lectern, designed by Mr. Rogers, and produced in 1935.

Printer A. Colish (left) and designer Bruce Rogers make their meticulous inspection of new folio Bible press sheets. The type face, used for the first time, is called Goudy Bible. The Bible was bound by Russell-Rutter





The Book of Psalms

PSALM 1

BLESSED is the man that walketh
not in the counsel of the ungodly,
Nor standeth in the way of sinners,
Nor sitteth in the seat of the
scornful.

But his delight is in the law
of the LORD; and in his law doth
he meditate day and night.

And he shall be like a tree planted by the
rivers of water,
That bringeth forth his fruit in his season;
His leaf also shall not wither;
And whatsoever he doeth shall prosper.

The ungodly are not so:
But are like the chaff which the wind driveth away.

Therefore the ungodly shall not stand in
the judgment,

Nor sinners in the congregation of the righteous.
For the LORD knoweth the way of the
righteous:

But the way of the ungodly shall perish.

PSALM 2

WHY do the heathen rage,
And the people imagine a vain thing?
The kings of the earth set them-
selves,

And the rulers take counsel together,
Against the LORD, and against his anointed, saying,

Let us break their bands asunder,
And cast away their cords from us.

He that sitteth in the heavens shall laugh:
The LORD shall have them in derision.

Then shall he speak unto them in his wrath,
And vex them in his sore displeasure.

Yet have I set my king
Upon my holy hill of Zion.

I will declare the decree:
The LORD hath said unto me, Thou art my Son;
This day have I begotten thee.

Ask of me, and I shall give thee the heathen
for thine inheritance,

And the uttermost parts of the earth for thy
possession.

Thou shalt break them with a rod of iron;
Thou shalt dash them in pieces like a potter's
vessel.

Be wise now therefore, O ye kings:

Be instructed, ye judges of the earth.

Serve the LORD with fear,

And rejoice with trembling.

Kiss the Son, lest he be angry, and ye per-
ish from the way,

When his wrath is kindled but a little.

Blessed are all they that put their trust in him.

PSALM 3

A Psalm of David, when he fled from Absalom his son.

LORD, how are they increased that trouble me!
Many are they that rise up against me.

Many there be which say of my soul,
There is no help for him in God. Selah.

But thou, O LORD, art a shield for me;
My glory, and the lifter up of mine head.

I cried unto the LORD with my voice,
And he heard me out of his holy hill. Selah.

I laid me down and slept;
I awaked; for the LORD sustained me.

I will not be afraid of ten thousands of people,
That have set themselves against me round about.

Arise, O LORD; save me, O my God:
For thou hast smitten all mine enemies upon
the cheek bone;

Thou hast broken the teeth of the ungodly.

Salvation belongeth unto the LORD:
Thy blessing is upon thy people. Selah.

PSALM 4

To the chief Musician on Neginoth, A Psalm of David.

HEAR me when I call, O God of my right-
eousness:

Thou hast enlarged me when I was in
distress;

Have mercy upon me, and hear my prayer.



Above, left, is Charles W. Henstenburg, sales manager of printing division of Beck Engraving Company, New York City. Center: John T. Renshaw, vice-president of E. P. Lawson Company, will have offices in Chicago. Right: C. A. Loeftgren, manager of Western district of Harris-Seybold

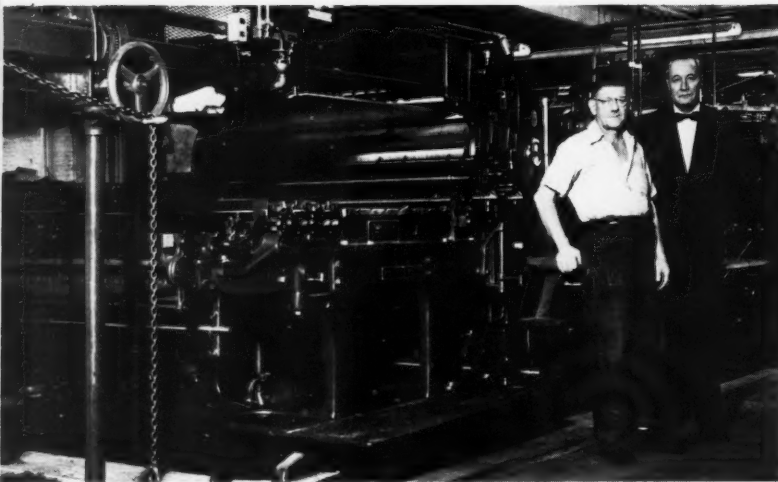


Above, left: K. R. Sunderhauf, head of the Altair Corporation, now merged with H. H. Heinrich, Inc., is vice-president of new setup. Right: Bernard Seals, vice-president, Graphic Arts Corporation of Ohio

PEOPLE IN THE NEWS



Officers of Milwaukee-Racine Craftsmen, from left: Gilbert LaVesser and Earl Ellis, vice-presidents; Gilbert Hoffman, president; Charles Lee, installer; Alvin Veit, secretary; David Olson, treasurer



William Feather (right), writer and printer, head of the William Feather Company, Cleveland, Ohio, and Charles Draper, his press cylinder foreman, pose alongside Feather's new two-color Miehle Number 56 press, "for the purpose of emphasizing the dimensions of the new press"

Left, below: Mike M. Vukelich, with sales staff of ATF at Cleveland. Center: Fred H. Brigden, head of Brigdens Limited, Toronto, who was recently awarded medal for outstanding contribution to Canadian advertising. Below, right: Elmer M. Jenkins, manager of Boston News Bureau, Inc.



Exhibit of Rudisill and Company at Lancaster County (Pennsylvania) Industrial Exhibit showed steps in color printing and in binding. At left is Jack Roberts who assisted Al Wiggins as hosts at booth



John A. McLean (right) receives his certificate of retirement from Public Printer John J. Deviny. Mr. McLean was former superintendent of platemaking, more recently assistant production manager at GPO

Arthur J. Tarling (left, below) is vice-president of R. S. Williams Company, New York. Right, below: Howard N. Keefe, manager of Arrow Press, letterpress division of Cincinnati Lithographing Company



By J. L. FRAZIER

Mark for this department items on which you wish criticism. Send in flat package, not rolled. We regret that personal replies cannot be made by mail

SPECIMEN REVIEW

FRANKLIN PRINTING COMPANY, of Louisville, Kentucky.—Your blotters are always excellent both in copy and typographical presentation. We particularly like the one headed "Good Typography" because of the striking arrangement of the four simple lines of type and the reverse color logotype, these as a group being arranged in an angular way along the left-hand side with a consequent decidedly unusual distribution of white space. Convention would in most cases dictate black for the one-color form but you added both attention value and pleasing appearance by the use of a deep brown. Black, we think, is too much of a habit.

LEO P. BOTT, JR., Chicago.—The letterhead and envelope designed by you for DeGeorge, Incorporated, is of interesting, modern styling, but the delicate yellow-olive second color is too weak for printing small type as in the case of the lines extending to right from reverse color name panel on both pieces. Comparatively large "bullets" between parts of those lines appear in the deep brown used for the name plate and not only unbalance tone value by standing out too prominently but, for the reason of that prominence, draw attention from the important words which in the delicate color offer very little tone contrast on the tinted paper.

O. E. BOOTH, of Des Moines, Iowa.—Your work continues in the top rank among those printers who do the general run of small work—cards, letterheads, and the like. The work you do sparkles, even though you adhere largely to use of traditional types, all due to your natural bent for design and wise choice in the faces you employ, Garamond, the beautiful and clear, and Goudy Text for occasional emphasis being favored, indeed all but exclusively used, it seems. Paper and colors contribute quite measurably to the fine effects you achieve. Better opportunity for securing the finest printing within the capacity, the work would suggest, of your presses is not available to anyone, anywhere. Meticulous presswork is also characteristic of your work.

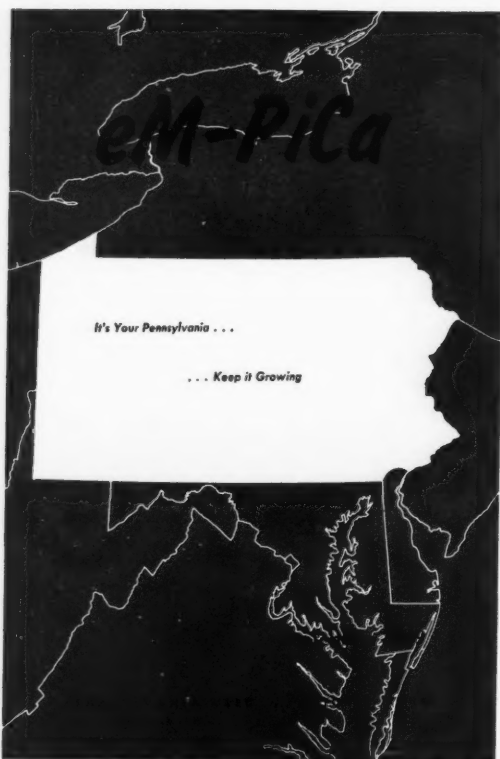
FRANK KOFRON, Minneapolis, Minnesota.—What's going on at Minneapolis churchwise? Here in one month we are looking over church printing submitted by veteran typographers, and in your case, at least, the new interest is a surprise. You did a swell job on both the brochure programs for the "Service of Dedication" and the first service in the

new building of the Wayzata Community Church, both featured by a calligraphic presentation of the pastor's prayer done in your best manner. It is interesting to note that the cover of the first is printed in strong orange from a reverse plate bleeding off all sides, making it appear the printing is in white-on stock of that color. This seems rather daring for a conservative like you. However, keep up the church work (and attendance) and all will be forgiven.

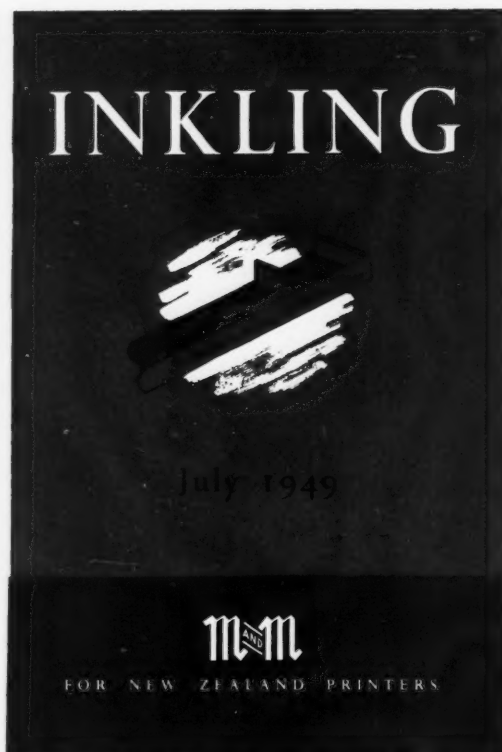
ST. PETERSBURG PRINTING COMPANY, St. Petersburg, Florida.—Congratulations on your large French-style folder "Beyond the Tree Line." The illustration of the weather-beaten and bent tree, with accessories, occupying the upper half of the front page compels attention by its interest in theme, power of line, and striking color combination. First opening, spread, is just about filled with large halftone showing some examples of your work, the illustration taking up all space



Symbolic of the Thanksgiving season and with size, boldness and simplicity connoting power was 8 3/4-inch by 10 1/2-inch cover of du Pont's Electrochemicals branch magazine. Original red and black on white



Pennsylvania Week is a big event of that state in which, at Easton, plant of the Mack Printing Company is located. It was a happy thought to feature the map of the commonwealth on the concern's employee magazine. The design is in green and black



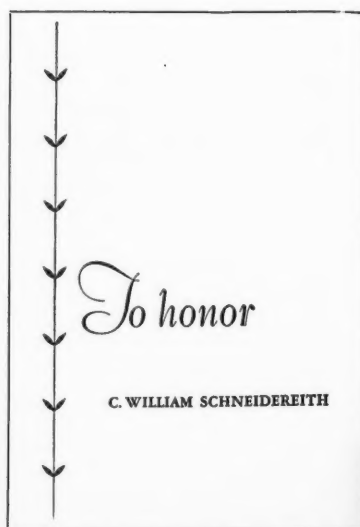
Effective standard cover from external company magazine of Morrison & Morrison, dealers in printers' supplies and equipment for New Zealand. Produced by the Pegasus Press, Christchurch, colors are changed each issue. Content is practical for printers

except for bands of silver across top and bottom with display in black printed on them. On the final opening of 18 by 24 inches an impressive grouping of half-tones of interesting and different shapes present views of your building outside and then scenes inside where important, big, and new equipment is featured. Here is disclosed how truly excellent is your presswork; it is best of fine features.

HJALMAR ERICKSON, Minneapolis, Minnesota.—Thanks for letting us see copies of the *Beacon*, the 4-page 6- by 9-inch bulletin of the Gateway Gospel Mission, which are nicely printed by the Lund Press after your planning and styling. Masthead shows you are not only an ace typographer but an editor as well. Congratulations on the church spirit which prompts you to engage in such a praiseworthy outside endeavor. Pages 2, 3, and 4 (text) are such that no great opportunity is afforded to do anything which will command admiration. Fine qualities in text usually go unnoticed. However, good readable type is used and the spacing is excellent. Front pages of each one appear out of this world so far as the type of work goes, beautiful in fact. We are saving the two you sent for later use, reluctantly, of course, withholding them, but we are planning a *Specimen Review* to appear later with only one-color work. Quality and tone are contributed by printing in brown on India tint stock.

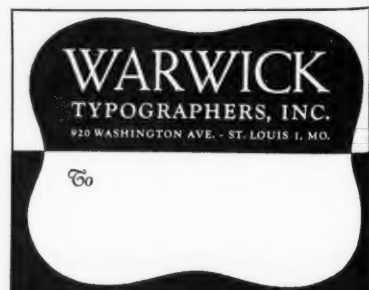
WALKUP TYPESETTING COMPANY, Minneapolis, Minnesota.—Your new type catalog is very good. The heavy bright red cover stock, tough like pressboard, will stand rough use. The design is striking with title in big sizes of Caslon printed black, as are two smaller address lines following wave-line rule near the bottom. Simplicity, size of type, and color of stock make it as good as just about any design could be. An unusual feature is the narrow hinge of the cover stock spiral-bound at the front along with the regular pages. This is punched in three places from top to bottom for the convenience of customers and users in inserting supplements issued as new types are installed. These supplements are measurably less in width than the standard letter-size leaves. Round-cornering the extension cover as well as inner leaves adds to good looks but, more important, avoids unsightly folding over of corners and keeps the book looking well longer than it otherwise would. It's a good book, nicely substantial.

DIAMANT TYPOGRAPHIC SERVICE, New York City.—Once more



Of all terms "Sweet" most adequately describes cover above from cord-tied menu-program booklet for testimonial dinner on occasion of his company's one-hundredth anniversary at Baltimore. Original, 6 by 8 inches, is in orange and deep brown on rough buff paper with deckle at the edge

we have to give thanks for the privilege of receiving your annual keepsake 3- by 4¼-inch case bound 80-page book resplendent in its green paper covering with title, "Creating Type," in a panel near the top set in all-over border background in black. Your selection of material for these wee books (classics) continues excellent, the present one—a paper by Dr. R. Hunter Middleton, a Ludlow type designer—being a particularly fine description of methods of drawing and casting types, effectively illustrated. Our only point of adverse criticism—and the merits of the piece far more than compensate—is that the type page is rather too short to agree with the proportions of the paper page—leaving the top margin off, being too wide. You are to be congratulated on taking up this practical hobby. Indeed, that seems taking advantage of a word or, other way around, ignoring the fine promotion of your service the books amount to.



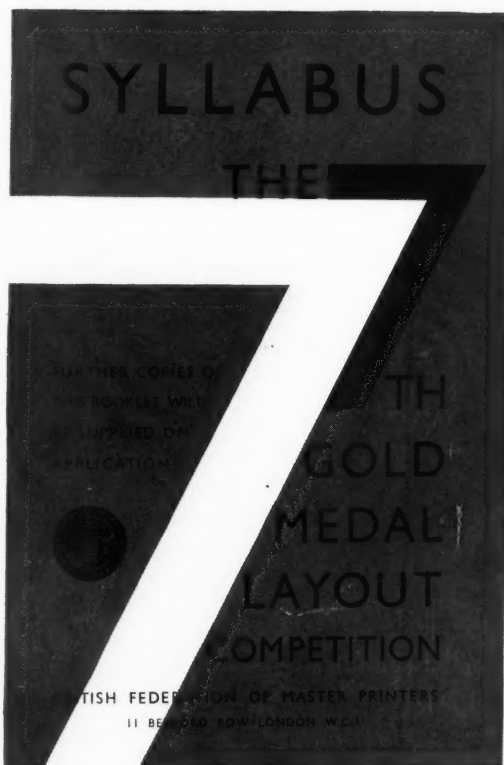
An interesting form for a package label is demonstrated in this one from a leading advertising typographer. Original is in light green on white

EVEREST ADVERTISING LIMITED, of Bombay, India.—We assume greetings are not sent for our review unless comment is specifically requested, this intended for the information of other readers. However, you ask our opinion of yours and we are pleased to say that in the major essentials yours for the new year is excellent. A significant, impressive, and suitable four-color process illustration adorns front cover. Featured is a heavy curtain being drawn back, to left, by an outlined, unshaded reverse color illustration of a hand over which words in type appear. Without and seemingly beyond hand and curtain

deservedly so. The 9- by 12-inch front is both pleasing and impressive, a combination of virtues too rarely found in one piece. Except for the one-fourth-inch of white along front deckled edge, background is a beautiful middle gray. Printing of the two rather big lines "Warwick presents Libra" and "a new European type face" is brown except for "Libra" which is in black and all-caps (the cap "E" beginning "European" is ours). Lines are very slightly above center and definitely closer to right side of the page than the left. Here type is as much a part of the picture as the paper. Just any common style so used would not do the business. Examples of work and specimens of lines in different sizes are exceptionally well handled on the inside (white) spread, complete examples on page two being altogether in brown, specimen showing on page three in black.

MIRELES PRINTING COMPANY, of El Paso, Texas.—You do fine work; as a rule it stands out from other good work through some one or another distinctive feature. Take the present enclosure, "Mireles Printing Company offers you," which words in black below line illustration of your building, the latter printed over yellow solid rectangular panel, appear on short front fold of the gray cover-grade paper. Short fold covers the message on page three, to the right of which, as if part of the front design, are three bands of rose over which with short arrows preceding the lines "Quality," "Service," and "Price" are printed in black. The color combination is in itself neat and unusual, alone enough to intrigue the eye. Of similar interest is the blotter "Big Event Coming," also fitted for enclosure in a standard-size envelope, issued to promote sale of wedding invitations and announcements. On the smooth pink side a good line illustration of a very charmingly gowned young woman and small cut of your building are printed in the same hue as background color but of a strong tone. Type in black overprints the picture. Contemplate a distinctive shaded decorative italic for display and you have a piece having a delicate atmosphere in keeping with the message which should impress folks planning for a marriage.

EDMOND J. BENOIT, New London, Connecticut.—We compliment you on the *idea* of the birth announcement of your daughter Deborah Ellen executed after the manner of a diploma with half-tone illustration of the hospital pinch-hitting for a school building. Whiting out is not good, there being too much blank space



Here the figure "7" is the motif for a decidedly striking booklet cover, 5½ by 8½ inches in size and printed in blue and black on white paper. Another fine design from England is below



Pegasus "does his stuff" all over this striking cover from house organ of The Leagrave Press, Luton, England. Colors are green and black on white and with white title label in orange and black

York trade

compositor

Another cover from Phil. Mann's consistently good house organ, second color light blue. Two-page spread from this issue was shown last month

one side of the world ("down under" from here) appears in the universe, an outline of the map of India appearing in its proper location in yellow. Idea, we'd assume, is that printing and advertising will focus attention on and interest in your great country. Text of greeting on third of inside four pages is in a neat, stylish, and readable modern cursive type, but spacing between words is from two to three times too wide, making the block of composition unpleasantly spotty.

WARWICK TYPOGRAPHERS, St. Louis.—Your big folder advertising acquisition of the complete range of size of the characterful Libra type is as excellent and impressive as the face is suitable for work where distinction and a new look are particularly desirable. The style simulates calligraphic qualities and, right now, interest in the ancient "writing" seems to be growing apace, and

throughout and especially for a centered arrangement. Besides, the group of text is quite definitely too small in relation to the size of the sheet. Worse still, the text group and relatively much too small display lines are printed in orange. Your reviewer experiences little difficulty, if any, reading newspaper text but this type is impossible to read, we find, by this really good artificial light. Glare of the color, of course, has its effect. When a form is printed in black and a color the things to be printed in color should be heavier and thicker—in short, bolder, in themselves because all colors are weaker in tone, the quality that which makes things (type) stand out, than black. Too, it is desirable that the tone throughout should balance even though a piece is in two colors. Here the elements which are heaviest are in black and stand out from the orange as if the latter were not only more faint but farther from the eye than what is in black. If the border were in orange and the type in black a definite improvement would result and the effect would be even more pronounced if the type were a size larger and in longer lines and text lines spaced out a bit.

SYNDICATE PUBLISHING COMPANY, Cape Town, South Africa.—In years past—many of them—we have been receiving copies of year books, a highly interesting



New Developments

A SUMMING UP

6:30 P.M.

OCTOBER 20, 1949

BUILDING TRADES CLUB

2 PARK AVENUE

CLUB OF PRINTING HOUSE
CRAFTSMEN OF NEW YORK, INC.

Unconventional margins, whitening out create a modern, strong effect. King Typographic Service made original 6 by 9 inches; colors red and black on gray. Below: The Milton H. Kreines Company designs deep green gray, medium brown postcard of 9½ by 6¼ inches

and desirable type of publication accomplished in British dominions, especially Australia and South Africa, and more particularly South Africa. We are not certain whether or not you have favored us with copies or whether or not the comparison to be drawn applies to the "Annual of South Africa" or to all such publications received from your country. On opening it, however, we were immediately impressed with the belief that it is the cleanest-looking publication of its kind we have seen. Excellence starts with the cover featured by an impressive, artistic group of illustrations, of skyline, harbor, the Government House, *et cetera*, below the name line with picture of lion and some member of antelope family above, all printed in full color by offset from one set of plates. Effect is pleasingly colorful, and there is good depth of color, water in process seeming to have been kept in its place. Exceptional presswork was done on the half-tones, both monochrome and process color by the letterpress method on inner pages which being large—10 by 13½ inches—contribute to the worthy effect of bigness as well as to provide for large pictures. The greatest contrast with all other such publications we have seen is in the restraint as to number



BE LOOKING FOR IT!

• A NICE fresh batch of ideas awaits you in our February issue—nested in reproductions of winning entries in our business card design contest.

Why not take advantage of all our facilities for self-improvement in design and styling? Join the many who regularly enter our contests to see how their best work stacks up in comparison to that of competitors.

Pet pieces of your own contrivance should be sent to this department for impartial and experienced appraisal. If you haven't enjoyed the thrill of seeing your work reproduced alongside that of leaders in the field, you owe yourself that pleasure.

of type faces used for advertisements. This restraint has resulted in a clean-cut look and desirable consistency. Headings of articles are also very neat, if somewhat weak in relation to page size. Fault might be found with comparative lengths of lines, too wide spacing between words, and some lines being too short like the second one on page 99. It is in all an interesting publication, particularly to United States printers, and is well turned out.

STANDARD PRINTING COMPANY, of Alexandria, Louisiana.—Your blotters are of interesting and impressive layout and have character and distinction because of the all-over stipple background for the open and solid panels where display appears in type or reverse color in the case of the solid panels. Largely as a result of the individuality created by the stipple effects each new one will remind those on your mailing list of those received before and the value of continuity and repeated impressions gained. Your types are not choice and the two styles in the central open panel of the blotter featuring your telephones are both incongruous and unattractive in design. Types to be successfully used together should have features in common or disharmony will result. That includes the shape (condensed, regular, and extended), weight, serifs or the lack of them, and general "expression" otherwise. Wide letterspacing as in the line "Standard" of the blotter makes the displeasing style look even more so. Condensed types had their origin and have their excuse for continued use where the need to conserve lateral space is obvious. So to letterspace them not only makes a spotty effect that is unpleasant but presents an inconsistency. Types of regular shape—height in relation to width—are more pleasing because proportions are more nearly correct, and proportion is a very important principle. The proportion of

THE HELL BOX*



Black and red on yellow stock are original colors on cover of 4½- by 6-inch house organ of the Williams and Marcus Company of Philadelphia

the Golden Oblong, three is to five, expressed also by "the small part is to the large part (or dimension) as the large part is to the whole," is a sound ratio. It may apply to many things, location of a page's accent, the size of a page—many things. Of course on occasions a single word or a couple of them may be in a decidedly contrasting style but frequent changes from one to another style results in an unpleasant hodge-podge.



Typo Graphic

August 1948

PITTSBURGH'S
HUMAN INTEREST
MAGAZINE,
DEVOTED TO THE
GRAPHIC ARTS

Original cover of this magazine was light and dark green on white. This is also quality work from Edwin H. Stuart, of Pittsburgh, Pennsylvania



Orange and black on white and completely on the Halloween beam or broom was this Typo Graphic cover by Edwin H. Stuart, Incorporated, of Pittsburgh



PRINTING

BINDING

RULING

INDEXES

ENGRAVING

RECORD BOOKS

Keys PRINTING COMPANY

TELEPHONE 2-1121 • THREE LINES OPEN

309 EAST MURRE AVENUE • GREENVILLE, S. C.



Introducing **VINCENT C. SCHURMAN**

SALES and SERVICE

...of the products of the members of the Inland Printer's Association...

EDWIN H. STUART, Inc.

422 FIRST AVENUE

CORRY 1-3897 • 1-3898 • 1-3899

Typographic Service

PITTSBURGH 19, PENNA.

1-6873 • ATLANTIC 1-4446

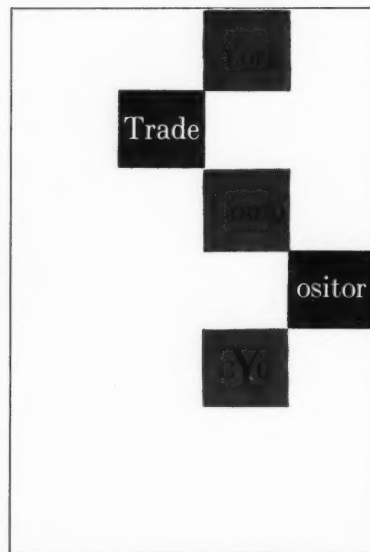
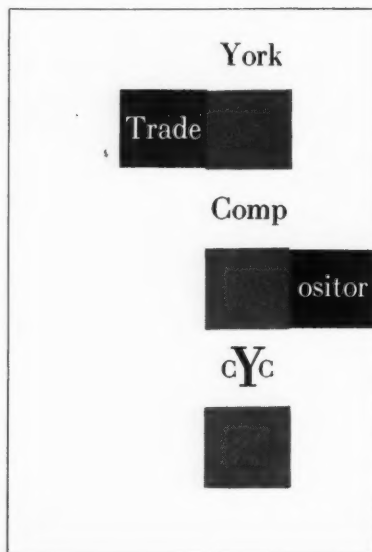
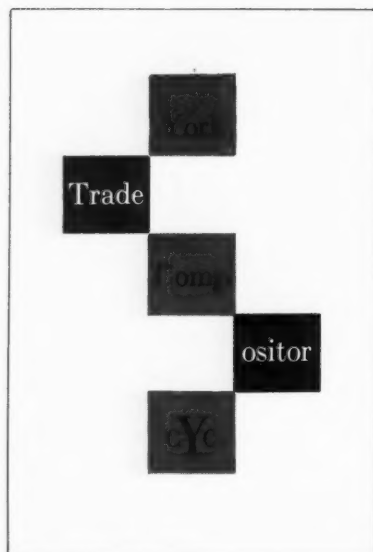
VINCENT "VINCE" SCHURMAN

In upper blotter the illustration might suggest the open door. Get it? Stuart's is from a series introducing the members of his staff. Second color is green; it is blue on the striking Keys specimen

WILLIAM LEWIS (Printers) Limited, Cardiff, Wales.—We spent so much time reading and looking at the specimens of work you sent some time ago we're late acknowledging and commenting upon them. One thing which particularly impresses us is the wide range of work represented in the large number of items

sent. There are tiny labels, small leaflets, advertising pieces, and comparatively large case-bound books—and all are better than well done, deserve definitely more merit marks than demerits. Cover of the book "South Wales Ports" is decidedly interesting featured as it is by a group of four halftones of scenic views

"Third time's the charm" folks say when something goes wrong. It's also said "lightning never strikes twice in one place." Our make-up man locked the two plates as on left below in our September issue. Attempting correction he made it worse in October (center). So lightning does strike twice in one spot. We trust the third attempt (right) will prove that "the third time's the charm"



in black with three-line title in light green matching the cloth over the hinge. Green letters are slightly smaller than the reversed lettering in the print of the picture halftone allowing an outline of the India stock, used instead of cloth for covering the backs, to show. End leaves featuring a map of the district printed in the light green of the cover are interesting and impressive. The large halftone illustrations, many "bled" to gain size by utilizing marginal space, are well printed. This brings us to a point of weakness, only really serious one to be pointed out—the variety of display types used in the advertisements such as those found in newspapers where competition affords an excuse. The spread of pages *vi* and *vii* is particularly displeasing, the effect aggravated by the border of black squares around the Bratt half-page ad. Consistent use of san serif, say, for display lines of advertisements would develop in the book a style and effect of unity which are always desirable. Though lines of text are rather too long the size of the page doesn't permit of two columns, but the type is of good readable size. It is heavier than most book faces and yet, considering the glare set up by the highly coated stock, improvement would be made if a still bolder face were used. Reference to body composition brings to mind the fact that lines of text in some items are crowded, emphasize the desirability of the addition of one-point leads. Long lines of text are read with greater satisfaction and certainty when type is not set solid. Booklet covers are excellent, even though in some lines are altogether set in caps. This is quite all right when the copy is brief and the type is a characterful one as on the very attractive cover "Early Stages in Welsh." Size, of course, is also a factor.

RIGHT!

New Color Standards

From the British Standards Institution, London, England, comes a book titled "British Standard Four-color and Three-color Letterpress Process Inks," which was published September 21, 1949.

Reason for the establishment of standards is given: "Up to the present, process plates for process printing have been proofed with process inks of widely different hues. This has caused considerable difficulty in printing when the plates, produced to work with different sets of inks, are required to be printed together in the same form."

The principal aim of this British standard is to encourage the production, by photoengravers, of plates which shall all be suitable for printing together on one sheet.

In the United States the need is realized that photoengravers' suppliers like Ansco and Eastman, photoengravers, inkmakers, and printers should use the same colors.

The British standard four-color and three-color letterpress process inks have been standardized for hue, color strength, and light fastness. The four-color set comprises yellow, red (or magenta), blue (cyan), black. The three-color series comprises yellow, identical with the four-color yellow; the red (magenta), identical with the four-color red; and blue. This blue has been introduced to assist in the production of grays in three printings. It differs in hue and is darker than four-color blue.

The standard prints in the booklet are printed with the standard inks, using a step-wedge block instead of normal progressive proofs. It was considered that prints obtained in this way would be more consistent and of greater value to an expert. Appendices give spectrophotometric curves and a color-strength test.

Hue shall be determined by visual comparison of a dry print with the appropriate standard print. Light fastness shall have a degree of light-fastness not less than the master standard, when compared by an accelerated exposure test for 100 hours at a distance of approximately 12 inches (8 inches if a water screen is used) from an enclosed carbon arc with an arc current of 10 to 14 amperes at 100 to 130 volts.

This booklet again confronts us with the fact that we have no universal color nomenclature. In this country we have no "cyan" blue. Here it is called peacock blue. The darker three-color blue of the British corresponds to our Milori blue.

Tribute to John C. Harding— Enlightened Leader of Labor

By **WALTER W. BARRETT**

Former Vice-President International Typographical Union

● SIXTY-SEVEN years ago a young cockney from London, England, arrived in Chicago and deposited his traveling card with Chicago Typographical Union Number 16. He was born in London, November 14, 1858, and passed away in Chicago November 10, 1949, just a few days before his ninety-first birthday. His name was John C. Harding.

In a half a century of activity in the Chicago union, in other labor bodies, and as a member of the Chicago school board for several terms, he established an enviable record in the labor movement and a fine reputation with the public and among employers in the printing and publishing industries.

Harding was a modest man and he believed in the simple things of life. In referring to himself he said many times that he was just a common man. To all intents and purposes he was just that. He was fair in all his dealings and he was honest. He used the simple words that every man could understand and when he finished what he had to say his audience knew what he had said and what he had meant. His life was used to help the people who work for a wage and for the protection and progress of his union.

Among the printers of the early days, when they worked under the strain of piece work, long hours, and unsanitary conditions, it was natural that an important topic would be their economic welfare and their union. The discussions at the meetings of the union on these and other matters brought out the talents of the members participating, and it was from these men that the officers of the union were mostly selected.

It was in this school of action that John C. Harding found himself in Chicago and in a few years he had ingratiated himself with the members as a clear thinker who possessed the necessary and desirable qualities of leadership.

In 1892 he was elected president of the union and served one year. His administration was one of paving the way for the future progress and stability of the union.

When released from the duties of the president's office he went back in the ranks and continued his activities to build up and strengthen the union in its position in the industry, always contending that the union would need greater economic power than it then had if it were to successfully resist the attack that was sure to come in an effort to destroy its effectiveness and power.

In 1899 he was elected recording secretary and organizer, which office he held for seventeen years, and it was during all these years that the union went through the struggle he had predicted and made for itself a position in the front of the trade union movement of America.

This was his greatest battle—for the eight-hour day. In the struggle with the employers he was a shining example of courage, foresight, and clear thinking. There were no blunders and no changing course. He stood out as a great leader, one who could outmaneuver the opposition and engender among the rank and file members the kind of enthusiasm that brings the reward of success. The members believed in John Harding and they followed him into the last trench—and won.

No one seems to know who invented the slogan "Eight hours for work, and eight hours for sleep, and eight hours to do with as you please," but it is a certainty that John Harding grasped its value and used it to great advantage. He kept on hammering that slogan into the members. It became so firmly imbedded in their minds that nothing could shake their determination to win. He knew the cause was a just one. He knew the slogan conveyed that thought to the members. He was leading as a great leader should.

One of his assets was his reputation for rugged honesty. Even the employers who were opposing the union said they might be able to defeat the purpose of the union but they could not defeat John Harding. After that, many members dubbed him "Honest John." He was respected by his opponents as well as by those whose cause he embraced.

The eight-hour day was firmly established but in the wake of the fight scars were left in the loss of composing rooms and some members. There was a gap somewhere in the structure of the International Typographical Union. The loss of members was a most serious matter. Some way had to be found to stop the loss in future struggles.

So John Harding and other bright minds in the union, among whom were William B. Prescott, James M. Lynch, John Bramwood, John W. Hays, George Tracey, Michael Colbert, and other members from many places, discussed the matter thoroughly and finally at Hot Springs, at the convention of International Typographical Union in 1907 a pension system was inaugurated.

To the average member it seemed that this pension was adopted to take care of members in their old age and give them security against want. The fact is, however, that this feature was brought into being for the major purpose of closing the gap by offering greater security than the employers offered. John Harding afterwards remarked "we now have the link that will hold the line." Time has proved that he was right.

With the eight-hour day established and the pension plan in force, Harding turned the guns of the union upon the unhealthy and unsafe conditions prevailing in composing rooms. Lead poisoning and tuberculosis had been taking their toll over the years and while improvements were made, progress in the right direction was too slow.

The sanitary committee of the union was tireless in its efforts to improve these bad conditions but its members were without the power to enforce recommendations and many plants refused to co-operate.

Harding and the sanitary committee then recommended that the state factory laws be made a part of the laws of the union. This was accomplished and the day of the employer being able to operate an unsanitary and unsafe composing room began coming to a close. The life of a printer has been extended twenty-five years since 1900. Lead poisoning has practically disappeared and tuberculosis among the members reduced to a minimum.

In 1912 a strike was called against the newspapers by the pressmen. It was joined by stereotypers, wagon drivers and the newsboys. Pressure was put on the typographical union to join the strike, but the union had contract obligations with the newspapers and refused to strike. A bit-

ter war of words was carried on by the striking unions and their supporters and was carried into the Chicago Federation of Labor. At a meeting of that body, after blasting what he called blundering leaders, John Harding finished his oration with these words: "The trade union movement is strewn with blunders that were worse than crimes." The delegates to the Chicago Federation of Labor were not so sure about their position after that.

His last great fight was as a member of the Chicago school board to which he was appointed by the mayor of that city. He battled for free textbooks printed under union conditions. Pitted against him were many of the large school textbook publishing houses of the country. The fight was a bitter one. Charac-

ter attacks were made on him but his reputation for honest and fair dealing could not be denied. In the end many of the things he advocated and worked for came to pass.

While John C. Harding was an ardent trade unionist he had all of the qualities of a talented statesman. He was a common man and a gentleman and he understood the desires and ambitions of the common man. He believed that strikes meant a loss to both sides and that all differences could and should be settled at the bargaining table. His given word was not to be broken and he practiced what he preached during his long life. And he builded well for his union.

He has gone but his deeds will be in the written pages of the Chicago typographical union history forever.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Another in a Series of Topflight Craftsmen . . .



Harold E. Sanger

As the able editor of the monthly magazine of the Chicago Club of Printing House Craftsmen, "The Chicago Bulletin," Harold E. Sanger is known to Midwest craftsmen for consistently topflight work.

A native Chicagoan, Mr. Sanger attended Lewis Institute, the University of Illinois, and Northwestern University. He is a partner in the Sanger Printing Service and also the Junior Press, both located in his home town of Maywood, Illinois.

Mr. Sanger is the author of "Type-setting Exercises for Young Printers," and in this connection we must quote him: "Sanger's number one hobby has been, for years, 'selling' employees and supervision on the idea that printers are not born, they must be recruited from the same young people that are told about electronics, plastics, television, and all of the other 'pretty' sounding vocations. I happen to like the industry, have believed in it for thirty-five years. I have movies and slides that I use to tell Boy Scouts, Boys' Clubs, church groups, and such, about the opportunities and the fun to be had in our business in the graphic arts."

Mr. Sanger is print shop instructor at McKinley Senior High School in Chicago and, in addition, somehow finds time to 1. Exhibit a champion 86-pound Boxer dog; 2. Make true scale model railroad cars—"the car sides are *printed* on my presses, sometimes in as many as eight and nine colors with the car side lettering reproduced in scale size with type or from zincs for which I made the original drawings"; and 3. Belong to many organizations. He is a charter member of the National Graphic Arts Educational Guild, a member of the National Association for Printing Education, and also is an active member of the Employing Printers Association of Chicago.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

COLOR MATCHING IS COSTLY PROBLEM

● **SUNLIGHT** is more detrimental to color in summer than in winter and the sunlight of spring appears most deteriorative of all seasons. Sudden considerable drops in temperature, especially when it falls below the freezing point, are damaging to colors. A protective varnish over the ink helps its resistance when the appropriate varnish is applied.

A color may be affected by chemical interaction or by a solvent with dissolving action in a superposed lacquer or varnish. In the case of mixed colors only one needs to be affected to change the color.

If the paper or other material carrying the color is discolored on exposure, the color will be affected, especially when the color is transparent or reduced.

Deterioration of Color

The materials in stocks principally responsible for deterioration in an applied color are acids, alkalies and sulphur compounds. Generally uncoated papers and boards contain acid while coated papers and boards contain alkali as indicated by aqueous extracts. There are some exceptions and in case of doubt, the sample in question should be tested. Strawboard is generally alkaline. Sulphur dioxide is frequently found in papers and boards and is responsible for discoloration of ink in many cases.

Adhesives divide into two principal classes, the aqueous and the non-aqueous. In the first class are starch adhesives which may be acid or alkaline and also may contain sulphur dioxide; casein adhesives which are generally alkaline; dextrin adhesives, similar to the starch; glues which are often acid and usually contain sulphur dioxide; and rubber latex adhesives, usually alkaline.

The non-aqueous adhesives may dissolve out the color in paper, board, and other binding materials or discolor by giving off fumes.

Materials in wrapping paper may discolor an ink. Printed or colored papers used for wraps may suffer change in color if the contents of the wrap contain discoloring agents. Soap may have a deleterious effect on colors it contacts because of both its alkaline and fatty acid contents. The solvent action of fats and oils in butter and cheese can change color and the essential oils in candy, condiments, perfumes, and in other articles may be very destructive to color on container or wrap.

SECOND INSTALLMENT

By Eugene St. John

Colored inks sometimes must be highly resistant to the action of a wide variety of harmful materials. One color may be used for numerous different purposes and may have to resist action of various materials.

The number of pigments available for various purposes is limited by the nature of the pigments. Pigments that are spirit-soluble are not suitable for an overlay of spirit varnish yet must sometimes be used for lack of completely insoluble (in spirit) pigments of the same color. When such a slightly soluble pigment must be used it may generally pass if the ink is allowed to dry hard before spirit varnish is applied provided the image is not a high percentage of solid color. Many lacquers contain solvents more active than alcohol, which places further limitation upon the number of available colors.

Fortunately black, white, yellow, red, blue pigments passably fast to light may be had, and by a mixture of the primary colors, passable fast green and purple hues. The durable browns mixed from yellow, red, black, and blue pigments are classed as fast to light. Carbon black is highly resistant to the action of light and chemicals, and is insoluble in solvents in common use but some toners used in black ink are not so resistant.

Commercially Fast Qualities

In the white pigments, blanc fixe and titanium dioxide are highly resistant. Cadmium and Hansa yellows are among the most useful resistant pigments of this hue. Phthalocyanine (also known as monastral and syan) blue has outstanding stability and resistance. Among red pigments vermillion is probably the most resistant but a number of organic red pigments have commercially fast qualities.

Probably the most used blue pigments are the iron blues, bronze and

Milori. These pigments are resistant to light although they turn grayer and greener under long exposure. Concentrated alkalies and strong acids destroy these pigments. However, they are unaffected by dilute acids and are not soluble in water, oils, hot paraffin, and organic solvents. Pastel iron blue tints should not be stored long in the can as they burn out or fade, due to the reducing action of the linseed oil vehicle of the ink. This action takes place in full strength inks but is less noticeable as it turns the overtone greener.

Probably the most used yellow pigments are the chromes from pale primrose to deep reddish orange. The chrome yellows are rated highly opaque like titanium white and vermillion and are used in all kinds of opaque inks except those required to be highly resistant to light and alkalies. Like all pigments which contain lead, the chrome yellows are darkened by exposure to hydrogen sulphide fumes or when mixed with impure sulphide pigments.

Don't Keep Greens in Storage

Chrome (Milori) greens are probably the most used translucent pigments of greenish hue. Being mixed from chrome yellow and iron blue, they have the characteristics of the component pigments. Like tints of the iron blues, chrome greens should not be stored long as they also burn out or fade.

Having noted briefly some of the conditions ink must undergo after printing incident to the end use of the piece, it is in order now to consider the conditions to be met during printing. There being some 7,000 kinds of paper, an ample supply of samples of the stock for the job should be given to the inkmaker. It is not sufficient merely to say the stock is coated paper. Old-line coated papers are graded numbers 1, 2, 3, and 4. Then there are the modern machine coated and the high-gloss coated papers such as Kromekote and Warekote.

Papers classed as white vary in tint from cream to blue and gray. Very few inks are opaque and the hue of a translucent and a transparent ink is affected by the tint of the white paper.

If stock inks are ordered from an inkmaker's catalog, the color displayed in it can be exactly duplicated only when printed on the same kind and color of paper as used in the



catalog and only with the thickness of ink film. That is why some inkmakers show colors printed in both halftones and solids but in separate impressions in catalogs.

Along with samples of paper, the inkmaker should be supplied with the artist's or engraver's proof. The kind of press to be used and its running speed as well as the paper and the local atmospheric conditions should be known to the inkmaker as these all affect the specifications of the body, tack, and drying rate of the ink.

Even the nature of the form enters into consideration. Only halftone inks are suitable for halftones. Rubber and synthetic rubber plates require inks different in tinctorial strength, body, and tack from regular letterpress inks. This is especially important for coated papers since using an ink with too much tack would pick the coating off and the clay mixed with the tacky ink would soon ruin the rubber plate by abrasion.

Know Sequence of Colors

It is obvious that in color work on single-, two-color, three-color, and on five-color presses, the inkmaker should know the order of color sequence and whether regular or wet inks are to be used. If the forms contain large solids and no halftones, a long, soft ink with sweep for solid plates can be furnished. If the forms are mostly fine screen halftones, a good halftone ink is indicated, short and butterlike. If the large form contains both large solids and halftones, a compromise ink is better.

When jobs are to be printed both sides (perfected), the time elapsing between the first and second run, if not printed on a perfecter press, is of interest to the inkmaker and also the elapsed time between the color prints in multicolor work on single presses. Also indicate whether ink is to be opaque or transparent in overprinting.

The inkmaker should also know whether the sheet heater or the spray or both are to be used and if quick setting and drying is not too important, he should be told.

It is extremely difficult to exactly match artists' work in water colors in oil ink, and some art work contains colors laid on like stucco with oil colors which are impossible to match in one impression in the pressroom because the artist's paint film may be mils thick while the film of ink is measured in microns. Two or three impressions would be needed to match, depending on the

color of the stock and its surface. Another point to be watched in color work: the inkmaker should always be furnished a completed print showing the effect produced by the surprinted colors because matching the single colors alone does not always produce the wanted effect.

Allow Enough Time for Tests

An inkmaker should be allowed time to make and test inks. A satisfactory time allowance is three days (seventy-two hours) if all specifications have been supplied.

It would be helpful to all concerned if every printer would visit an up-to-date ink plant and see for himself how many details are involved in making and matching inks. The printer would learn that his specifications should be clear and practicable. For example, if merely a decent looking ink fast to alkali is needed, it is wasteful to ask the inkmaker to match exactly a supplied color when all that is wanted is an ink of this hue fast to alkali.

One cause of trouble is submitting proofs as a selling argument when the colors cannot be matched on the press within the estimate on the job.

Considerable work has been done in attempting to standardize colors and their names and properties so that numerical specification would be possible. Two systems are in use by a number of inkmakers and their clients, the Munsell and the Ostwald, but the acceptance and use of these two systems is far from general. A science called rheology, having to do with the measurement of the properties of ink and allied materials, has been evolved but in spite of all this progress it is still generally necessary to suit the ink to the paper and other governing conditions and circumstances peculiar to the job. But progress is constantly being made in the scientific measurement of color and the selection of ink with proper qualities.

Of course, all the effort spent in matching color to the specifications means little if uniform color cannot be maintained during the press runs. One main difficulty is that a color will vary with its degree of penetration into paper and the ink-absorptive property of papers varies with both temperature and relative humidity. Tied in with this problem is the difficulty of maintaining uniformity in the paper supplied the printer. How many lots of paper have been encountered with at least three different surfaces, commonly designated hard, medium, and soft, and these assorted surfaces are

sometimes hopelessly intermingled instead of being separated into proper groups!

Owing to the difference in specific gravity of the component ingredients of inks, difficulty in color control starts with separation of the component parts to an extent in the fountain and on leaving it. This inhibits uniform color control unless agitators are installed in the fountain to cope with this physical peculiarity of the ink.

In this connection "dry back" enters and this remains a problem since it has a direct bearing on all attempts at color control. Even with the latest devices which enable the pressman to see at night just how a color, even yellow, is printing, there is no way of knowing what the color will look like in a few days. Even when this has been tested in advance, there remains the possibility that the same conditions and circumstances will not or cannot be held all through the run.

When uniform color is specified, it should be remembered that there is a difference between color and mechanics. Some tolerance is possible in mechanics but not in color, for the eye instantly picks out any variation in a display where the color should be uniform. No satisfactory advance provision for the change of color in printing and after it dries has yet been invented.

There are numerous factors affecting color control such as changing levels in ink fountains, change in set of form rollers during the run, change in ink during the run from dust and dirt in the atmosphere and from collection of dirt, dust, lint, and fibers from the stock.

As an illustration of the variables confronting color control, it has been demonstrated that a color in a stationary position has less resistance to sunlight than when moving as in a display on the outside of a bus or truck.

• • •

High Cost of Accidents

A ROUGH indication of the nationwide cost of accident compensation in the entire printing industry may be secured from the fact that in 1946 New York State compensation cases which were closed for all branches of the printing industry represented total payments of \$1,019,258. With New York's printing industry representing about 26 per cent of the national industry, the cost to the latter may be placed roughly at \$4,077,032.

THE PROOFROOM

By H. D. Bump

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies cannot be made by mail

DIVISION DILEMMA

In my Printer's English classes I emphasize the fact that a final two-letter syllable should not be carried over. But in view of the fact that it is done to some extent in the best of our daily newspapers—for expediency, no doubt—we observe the possibility of it. I became convinced that we should after I began noticing such divisions as "visi-ted" and "chan-ces" in student galley proofs. So in order to guard against such errors in division, I emphasize the suffix, and show that if it is not governed by some special suffix rule, it is broken off at the point where it was added on.

This brings us to the suffix "es," added to make a noun plural, as in "chance, chanc-es" (the silent *e* on "chance" having been dropped, of course). And my question is, do you sanction such divisions as "chanc-es," "charg-es," "blous-es," "church-es," etc.? In other words, it *is* correct, is it not, if a division must be made?

It is embarrassing and difficult for a teacher to tell students not to do something they occasionally *have* to do. Carrying over two letters is better than winding up with something like *visi-ted*. (Eighty per cent of the time the two letters *will* go in the line and needn't be left dangling.) So why not allow the carry-over when unavoidable? On the IP, we correct such division by altering the text, after it is set. The students will find it sometimes permissible when they are working printers. Basically, this is an editorial problem. Let your boys do the best they can, provided division is correct; the receiving end can decide the matter.

The same goes for your second paragraph. These divisions are not wrong in themselves, but are undesirable in composition. Typographically, such words are treated as monosyllables.

TO HAPPILY SPLIT

I note (and deplore) that use of the split infinitive is condoned by THE INLAND PRINTER.

It isn't a matter of condoning—we *embrace* the split infinitive when it gives good red corpuscles to a sentence. In the April *Proofroom* we quoted the old master on the subject

(H. W. Fowler). Now we will quote from a new work by that new master of words, Rudolf Flesch: "Sticklers insist that you mustn't put an adverb between the word *to* and the infinitive of a verb. But everybody else has been doing it for centuries whenever it made better sense . . ." Mr. Flesch found a split infinitive in the *Atlantic Monthly*, where that "mistake" is taboo. He asked Edward Weeks, the editor, how come. Mr. Weeks replied: "In accordance with *Atlantic* usage, we do not encourage our authors to split infinitives. In fact, we try to prevent them from doing so. Mr. Raymond Chandler, however, was obdurate, and when our Proof Reader raised the question on the galley margin: 'Is split infinitive okay?', Mr. Chandler replied: 'Yes, dammit.'"

(For readers who have the same kind of curiosity we possess, Mr. Chandler's phrase was "to greatly excel." We recommend Mr. Flesch's lively new book, "The Art of Readable Writing.")

So they are "Proof Readers," yet, on the *Atlantic Monthly*! We're just a plain old one-word, lowercase proofreader.



Half a Century Ago in the Proofroom



One of the most persistent errors in the use of English is "over" instead of "more than." It is not right to say "over a mile" for a distance greater than a mile, or to make any similar use of "over," though many of the best writers and speakers do it. It is a strange inaccuracy, and a typical example of common tendency to adopt loose expression rather than that which accords with principle.—F. Horace Teall

THE INNOCENT PROOFREADER

What do you think of this? Isn't the proofreader innocent—taking the blame as usual?

"This" is a clipping from the letters-to-the-editor department of a popular magazine. A reader rebuked the editors for twice picturing a young female in a white bathing suit when the text describes that bit of nothing as being red. Editorial comment following the letter: "The careless proofreader gets a reprimand and a color chart."

The "careless proofreader" would appear innocent, unless he receives color illustrations to check against the copy. We'd be more inclined to blame the art department or careless editorial instructions to same.

But in placing the blame in such matters, the one we sometimes feel like taking a swing at is that occupational hazard—the picayunish oaf who whoops off three whole cents to give a mailman another callous—so that he can exhibit his own sharpness against the dullness of some unimpressed editor.

Mistakes are the business of the proofreader. If men were infallible we'd all be out looking for jobs. We deal in the errors of others, and if we are at all normal, we throw in a few of our own. Nothing is more welcomed by this *Proofroom* than a friendly letter of constructive criticism—even when the boss sees it first. But every proofreader is familiar with the guy who builds up his scrawny little ego by taking eager pen in hand about "errors" a well-integrated person could see only through the finest microscope. Perfection is an ideal one seeks but never attains. There's a vast difference between a friend giving you a boost toward it, and the fiend who points out how far you have to go.

THE FOUL PROOFS

An out-of-town client returned some regular proofs we had sent him with instructions which he ended with: "Return foul proofs." I changed the *l* to *r*, thinking he had made a mistake. He hadn't. He didn't want *four* proofs—he wanted the proofs with corrections

marked on them. That was a new term to me—certainly an appropriate one.

Also: We have had a bit of discussion at the shop recently and the rest of the fellows are trying to pin my ears back. Maybe you can answer me. Do you *proof* a job or do you *prove* it? I say *proof*; the others say *prove*. Can you straighten us out? The dictionary isn't clear.

We've never heard the term "foul proofs," but we've seen a lot of them. It's an apt designation; we're going to adopt it.

Webster is not too much help on *proof* vs. *prove*. Apparently it is a matter of choice. We'll stick with "proof." *Proving* just doesn't sound like what it means, if you know what we mean.

Hoist your ears, boy, we're on your side.

A LA MODE CON FRIJOLES

If possible please inform me where I can purchase a dictionary of foreign terms (especially French ones) used in menus. I'd prefer a dictionary with diacritical markings such as the Merriam-Webster uses.

Can anyone help this reader? The only dictionaries of foreign phrases with which we are familiar are ambitious, bulky things—including several languages not used on menus. Most of them are published abroad and represent a major financial transaction out of proportion to the use one would derive from them in this instance.

A FEW SMALL PIGEON-HOLES

In some composition where the ordinary space is used between sentences it is a little confusing to me. For instance: "The Association elected as President, R. Brown of the C. N. R. J. A. Smith of the C. P. R. takes over the Vice-President's office . . ." Would not a little more space between such sentences at least clarify this situation? Anyhow I don't see that a few small pigeon-holes make straight composition look so very bad.

My second "beef" is: If we use three periods instead of a dash, as is being done nowadays, what shall we use to indicate that words are left out?

I will be glad to see your reaction in *Proofroom* if you think it worth while to answer these little questions.

You're wrestling with the wrong end of your first problem. It isn't the spacing between sentences that is off—it's the spacing between the letters of the abbreviations—" . . . R. Brown of the C.N.R. J. A. Smith of the C.P.R. takes over . . ." There is a growing tendency to drop the use of the period in abbreviations of associations, governmental agencies, unions, and such, which simplifies understanding: R. Brown of the

C.N.R. J. A. Smith of the C.P.R. (In editing such copy, I'd separate the flock of initials by adding something like "while J. S. Smith takes over the vice-president's office.") But no "small pigeon-holes," please. We do not approve of "holes," however small, unless they serve a purpose in design. How does this look (if we can persuade the comp to set such awful spacing)? "R. Brown of the C. N. R. J. A. Smith of the C. P. R. takes over . . ." See how that small pigeon-hole stands out like the proverbial sore thumb.

QUESTIONS IT'S A QUIZ

Answers to the following questions have appeared in the pages of *THE INLAND PRINTER* and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 85?

1. Scratch board use may more closely resemble an old wood cut than other illustrating methods. True or false?
2. The technique often referred to as the "gray process" results in a halftone letterpress plate. True or false?
3. In which illustrating technique does an artist use special liquid in his washes, followed by a special photoengraver's filter to drop out the screen?
4. Are screens of 200-line rarely—or commonly—used in the photolithographic process?
5. Photographs of the ordinary type are satisfactory substitutes for silverprint paper. True or false?
6. Illustrations made on embossed drawing paper are usually reproduced as halftones. True or false?
7. The drawing paper on which the pattern is held invisible until developed by the artist has what trade name?
8. What illustrating technique employs a brush charged with ink and then dragged lightly over a rough-surfaced drawing paper?
9. What two kinds of workmen often collaborate in making artwork for halftones of machinery drawings?
10. Why a color etcher? Why is he needed to get correct color?
11. In three-color process, which plate is omitted when compared with four-color process?
12. On duographs the same plate is used for each color. True or false?

Even though we don't always practice what we preach, we agree with you that ellipsis marks should be used only to indicate omission of words. In our June, 1948, issue we carried some interesting comment on the matter by B. N. Fryer, in a panel titled "Flyspecks." In it he said: "It is time that attention was drawn to . . . the presence of mental laziness that the dots (typographical measles) stand for, as well as their general ugliness."

(Back in our youth, racy novels abounded with asterisks to denote omission of things one didn't—at that time—say in print. "*****," he breathed into her shell-like ear. Boy, that was the stuff! Pity the poor unimaginative generation that was brought up by Hemingway.)

TELETYPE IS TRADE-MARK

We had a little argument in our proofroom when I marked for correction to cap *Teletype* in "sent by teletype." It was said that I was too finicky. What should one do about such words—Teletype, Coke, Diesel, and so on?

The word "Teletype" is a registered trade-mark. You were right in making the query. Legally, the word should not be used except to denote printing telegraph apparatus made by that company. So long as a firm's right to a trade-mark word is recognized by the Patent Office, certainly the word should be capitalized.

The Coca-Cola Company, in particular, has expended a great deal of time, effort, and money in maintaining its trade-mark terms and in educating the public concerning them.

One may not be thrown into jail for using the lower-case in mentioning a trade-marked word, but we regard it as incorrect.

MORE THAN ONE MAKEREADY

How do you spell the plural of *make-ready*? And why?

This lovely question came up once before in the *Proofroom*, while we were an apprentice of Mr. Teall. Quite a battle raged but we have forgotten who won. (We will look it up the very first rainy afternoon we have time to curl up with our bound volumes.)

To answer your question: We *don't* spell it—we avoid it. It isn't an endearing word. But if we were trapped we would spell it *make-readies*, not *makereadys*.

What do you mean: *And why*? You'd have to ask our grammar school teacher why we spell as we do. It's all her fault. We doubt if she's available. The roll has been called up yonder.

Typographic Niceties vs. Immaculate Rhetoric ★

● AT THE OUTSET it might be well to state that the views expressed herein are not intended in any way to conflict with those of the editors of THE INLAND PRINTER or any other authority relative to the proper use and position of commas, periods, quotation marks, *et cetera*. Rather, in the opinion of the writer, the argument presented here is a sort of addenda to the already accepted rules of authorities, inasmuch as the "question before the house" seems to be still under fire and not fully settled (and perhaps never will be in the minds of many).

In our office, when possible, we adhere to the rule of most authorities in placing the period and comma and other marks of punctuation inside the closing quotation mark (for the sake of good looks typographically), but *do not* make it so inflexible a rule but what it may be bent as occasion requires.

Recently we had a proof returned from a big stove manufacturing company in which appeared the following: It was made of "Plymetal," our exclusive name for this stock. Customer insisted on "Plymetal", with the comma outside the closing quotation mark, inasmuch as "Plymetal" is a word by itself requiring no punctuation marks of any kind to give it expression; but the quotation itself does require a comma to more fully express the sense implied. We readily complied with the customer's idea (which is ours also).

For many years the writer kept on the wall above his desk a plaque with the following lines by an eminent literatus, who was also a revered patron of the art preservative: "The Printing and Publishing business stands guard at the gates of the Palace of Speech. Publishers and Printers can do more than college professors and perhaps as much as grade teachers in the schools to keep the wells of purest English from defilement."

★ HERE'S a friend of *Proofroom* who speaks for the opposition: a believer in positioning punctuation according to logic rather than kicking it around in the name of beauty. He has some convincing arguments—which we don't endorse. The first obligation of a printer is to produce a neat job. Championing the cause of pure American English must be secondary, even with the proofreader.—H. D. Bump

Very true! As printers we hold a unique position. But, with the constant trend toward forming new words and phrases such as "gonna", "wanta", "oughta" and other silly but catchy idioms, unless we are very careful the future generations will have evolved a jargon, both spoken and written, which may be truly American but not at all American English, nor a credit to an enlightened civilization.

Regardless of all contention to the contrary, it would seem that we should both conform to and teach to the best of our ability the art of English rhetoric and syntax. How else are printers going to (not "gonna") keep the wells of purest English from defilement? It is so easy to misunderstand with the careless use of punctuation marks. Students of American English have more regard for their immaculate rhetoric and syntax than for the infinitesimal niceties of the printed page.

Recently, in voting for Amendments to the Constitution (in Pennsylvania) we found on the ballot these words: A cross (X) marked in the square at the right of the word "YES", indicates a vote FOR the Amendment; a cross (X) . . . at the right of the word "NO", indicates a vote against . . . In each case the Commonwealth quoted only the words "YES" and "NO" with the commas outside the quotes. In each case, however, the commas could have been omitted without altering the sense of the instruction. But, since the Commonwealth evidently saw fit to use commas, they were placed correctly in the opinion of the writer.

The following was taken from a church paper: "He giveth power to the faint;" (Isaiah 40:29). Had the semi-colon been omitted after the word "faint", it might have conveyed the sense that the text was a complete sentence; whereas it is just a portion. The balance of it is "and to them that have no might he increaseth strength." Therefore, the semi-colon in the text is a part of the quotation and is placed correctly. But the comma in the descriptive sentence following is placed outside the quoted word "faint". In the descriptive sentence and also in the comment on the descriptive sentence the comma and period respectively are placed outside the quote marks; whereas, if "faint" were used with the comma inside the quote, it would be incorrect inasmuch as the word in the text is followed by a semi-colon. In cases where any possible



Better Printing From the "Client" Relationship

Where your printer takes a personal interest in your printing account, and anticipates your needs from experience, suggests economies, and strives constantly to improve the quality of your forms and literature, you are benefitting from the "client" relationship. The Provence-Jarrad Company has, through its progressive methods, completely modern plant and equipment, and years of fair dealing, established a "client" relationship with customers.

We Invite your Printing Account!

Effective copy stressing personalized service was used by Greenville, South Carolina, printer

misunderstanding might arise, the writer falls back on his rhetoric and syntax.

It is a noticeable fact that most stenographers and typists place the commas and the periods inside the quotes, *without exception*. But ask them why they do it and they really don't know except that they were taught that way. A sort of rule-o-thumb method with absolutely no expansion nor exceptions.

One might go on ad infinitum, but these few examples should suffice to exemplify the writer's contention that circumstances alter cases, that commas, periods, and other punctuation marks may be used *either* within or without the quotes as the implied sense of the word or phrase may *require*, irrespective of many authorities' claims that the period and comma must "always without exception" be placed inside the closing quotes.

This is a matter of serious concern to many printers including the writer. Truly, printers can do more than college professors to keep the wells of purest American English from defilement.

Let's give this subject sober and serious consideration!

Circumstances do alter cases.

ELIZABETHAN
LYRICS from the
original texts *chosen,*
edited and arranged BY
NORMAN AULT



PUBLISHED in New York
by William Sloane Associates

So... You
have an account
here now...



Hinsdale Federal
Savings & Loan Association
HINSDALE, ILLINOIS

Sales to the current year. In January he wrote out on a
sheet of Whatman paper "A Pledge to the People of the
U.S.S.R. from American Book Publishers." This prom-
ised duplicate gift sets of volumes for two Russian

Design
& PAPER

Number Eleven

libraries of American works in science, art and folklore
as a pledge of friendship to our ally. In July Sales wrote
a page of preliminary greeting for a volume of letters
addressed by his friends and fellowcraftsmen to Lion
Feuchtwanger.

When Johnston revisited calligraphy in England he was
fortunate in having Eric Gill as his best pupil. The master
saw to the glory of the pen, leaving to the pupil the
copying of the revised letters in wood and stone. In the

CALLIGRAPHY

with TYPOGRAPHY

By R. HUNTER MIDDLETON

DIRECTOR OF TYPOGRAPHY, LUDLOW TYPOGRAPH COMPANY

● READERS OF THE INLAND PRINTER will recall an article entitled "Calligraphy's Flowering, Decay, & Restoration" by Paul Standard which appeared in the October issue of 1944. Another calligraphic gem will be recalled by those who received the mailings of the Eastern Corporation of Bangor, Maine—the broadside on calligraphy designed and executed by Raymond F. DaBoll issued last year. The authors of these two calligraphic items are not only distinguished calligraphers themselves but also well informed historically upon the subject. These gentlemen know whereof they speak and from where the letter forms came.

Both Mr. Standard and Mr. DaBoll extolled the work of the early sixteenth century Italian Chancery scribe named Ludovico Degli Arrighi, also known as Vicentino. The work for which Vicentino is best known is his writing-book entitled "La Operina" which appeared in 1522, engraved in wood and printed at Rome. In this writing-book Vicentino not only prescribed the precise rules governing the use of the broad pen in forming the letters of the Chancery Cursive but also demonstrated the possibilities for variations in capitals and small letters.

The rediscovery of Vicentino's Chancery Cursive, with its "disciplined freedom," by our contemporary calligraphers has proved that these historic letter forms are still very much alive and useful today. In fact, the imagination of our own calligraphers has enabled them to advance the effectiveness of Chancery Cursive far beyond the early examples of Vicentino and the other masters of the sixteenth century in adapting this script to contemporary work. Although the Chancery Cursive has taken the fancy of most of our calligraphers almost to the exclusion of any other scripts, it should be said that there are many other

distinguished historical scripts both roman and italic which have a place in contemporary calligraphy.

The greatest teacher of calligraphy in our own time was the English master, the late Edward Johnston. The textbook he entitled "Writing and Illuminating and Lettering," and his charts entitled "Manuscript and Inscription Letters" have had a great influence upon the best calligraphers, lettering designers, and teachers on the European continent and our own. Recently Stanley Morison met with a group of Chicago calligraphers called the Newberry Library Study Group. When asked a question concerning the best source for study and direction that would lead to independent calligraphic expression he stated in effect that Johnston had laid the foundation for the contemporary calligrapher and provided sufficient directives to solve any calligraphic problem.

One of Johnston's noteworthy achievements was the development of a basic roman and italic broad pen hand modernized from historic sources. He also demonstrated the technique of writing many other hands with professional dexterity but also with reverent respect for their historic counterparts. A thorough indoctrination in the Johnston teaching mixed with enthusiasm for the Chancery Cursive of Vicentino is splendid advice for the serious-minded calligrapher.

The question may be asked, does calligraphy differ from lettering? The answer is yes. Calligraphy is writing rendered directly with a broad pen or brush and it gains in distinction from the ability of the calligrapher to combine discipline, imagination, familiarity with basic forms and the professional technique required in combining letters into word patterns. In the matter of calligraphy intended for reproduction and combined with type matter, the calligrapher will always arrive at the exact design arrangement by the direct use of the pen. He will

Left, top: Book title page combines lettering and type. Designed by Oscar Ogg. Center: A booklet cover heading freely written by Raymond F. DaBoll, and his marginal book captions

always work exact size, selecting a pen-width related in scale to the size and weight of the letter needed. He may allow himself the indulgence of doing some retouching but he will never allow retouching to impair the written character of his work.

Lettering covers all branches of letter construction from the lowly showcard to the monumental inscription. It differs from calligraphy in that it is usually drawn in pencil and inked-in for reproduction. Because of the method of construction, lettering can get much closer to type in appearance, but its maximum effectiveness when used with type depends upon harmonious contrast, not similarity. Oscar Ogg, whose work is represented here, is one of our most versatile calligraphers and lettering designers today. His inventiveness comes from his calligraphy which he skillfully carries on into his lettering to give it the fresh touch which he could never have discovered by any other means. Raymond F. DaBoll's work, also represented, stays close to written calligraphy. He can create powerful display heads by freely written forms and is equally skillful in writing the small size marginal notes shown in the selected examples of his work.

It is easy to understand why the work of the calligrapher combines so beautifully with type when one stops to consider the origin of type forms themselves. All of the fif-

teenth century types came directly from the manuscript writing of the period preceding the invention of moveable types. Gutenberg's type was based upon the angular Gothic hand of Northern Germany; the type of Nicolas Jenson was based upon the humanistic hand practiced by the Italian scribes; Aldus' italic stems from the informal cursive hand of his day; even Vicentino became printer and had his Chancery Cursive cut in type for the introduction to his second book of 1523.

Although the letter forms of the scribes were greatly modified by the technique of punch cutting and type founding, yet these modifications never quite defaced the calligraphic features of letter forms. Garamond is not very far removed from calligraphy; Caslon still retains characteristics which can be traced to the scribe's pen; Bodoni succeeded in removing his roman types farthest from the influence of the pen but italics and even his roman, in the original, are far less mechanical in feeling than the modern versions of his types. As to modern types with calligraphic sources for their design, we have but to look at the numerous script types in popular use, for example, the Lydian Family, Samson, Artscript, Legend, and others.

Right: How calligraphy can be used effectively on a blotter is demonstrated by Raymond F. DaBoll for Higgins-McArthur Company, of Atlanta

Below, left: Walter S. Cappels letterhead design uses modified Chancery script in the title line. Lydian family is used in other lines. Center: Word 'Angel' of booklet

is modified Chancery written by George Kalal of R. R. Donnelley and Sons Company art department. Type is Centaur. Right: Higgins-McArthur's calligraphic touch

Introducing CALLIGRAPHY to Atlanta

Before type, Calligraphy (Fine Writing) was practiced, often beautifully, by the book and chancery scribes. It reached its flowering in the Renaissance. After that, as printing spread, it fell into decay. It is being restored in our time by earnest teachers and students, and they have found that the best of the oldtime book and documentary hands was the broad-pen script of Arrighi Vicentino. Arrighi's early 16th Century cursive has been effectively adapted to modern book jacket design and advertising lettering by artists in Chicago and New York. But used in only a few other centers as yet.

To bring the steadily growing fashion into our orbit we had only to exhibit examples of the modern applications of Calligraphy to the astute heads of a progressive advertising agency and a newly enlarged hotel to arouse their enthusiasm and be given their orders. The Charles A. Rawson & Associates agency for its very distinguished new stationery, and the Hotel Candler at Decatur for a most handsome folder intended to attract transient and tourist guests for its new and refurbished rooms. These two are the first in our "twain cities" to use the beautiful calligraphic lettering. We were permitted to overrun enough to circulate to our list of customers and prospects. The famed Calligraphic artist who designed these charming specimens for us to print is

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Almost any item of printing can be lifted above the commonplace and be given a highly distinguished, yet sincere and humanistic look, by the classical but modern lettering in the broad-pen style as practiced by DaBoll and other artists of the new Calligraphic school.

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Aside from the historical fascination of calligraphy, its influence on the type faces in common use and the need for a revival of its application to personal handwriting, printers are interested in how calligraphy may contribute to the effectiveness of the various classifications of printing today. Examples of calligraphy and lettering in combination with type which have been used to illustrate this article speak for themselves, but some explanation of what has been added to plain type by the use of calligraphy for display might be helpful to those who may want to add this reassuring touch.

At the outset, let it be understood that the use of calligraphy purchased from an artist as a drawing, or the use of script or calligraphic types, serves exactly the same purpose in the printed job. The only difference between these two ways of obtaining a similar result is that script and calligraphic types are limited in numbers available while calligraphy, as performed by the artist, can be adapted to an exact need and reach any degree of effectiveness within the imaginative range of the calligrapher. Of course, the calligrapher can produce any letter size desired and occupy any space on the page in keeping with the layout design of the piece. The individual letters can assume any fitted effect desired: kerning, joining, or lavishly flourishing.

Since calligraphy and type have so much in common, the use of the former combined with type as display lines, in book jackets, covers, title pages, headings of all descriptions, broadsides, folders, booklets, and all other small printing, is quite logical. Designers and layout men with a taste for letter forms can add distinction to their work and do a more effective job for their employer or client by attaining proficiency in the manipulation of the broad pen. The instruction of Vicentino in his "La Operina" is an excellent introduction, but the work of other historical and contemporary scribes is equally rewarding.

Similarly, it would be well for the progressive printer to study the many uses of calligraphy seen frequently in contemporary work. The first step might be the use of script types in a more interesting manner as suggested by calligraphers. Secondly, the printer might add a calligrapher to his list of acquaintances.

Right, top: Attractive use of modified Chancery calligraphy and Weiss roman type. Below: Page from a Canada Steamship Lines booklet shows Chancery heading with Lydian italic subheading



Bob Schulenberg

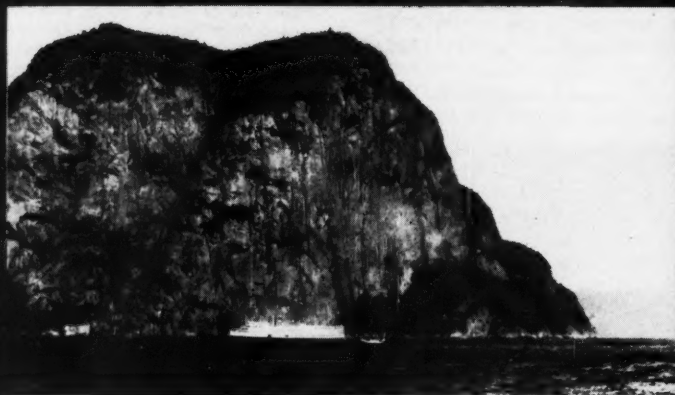
NEXT time you visit Wetzel's enlarged creative department, make it a point to meet Bob Schulenberg. You'll find him a friendly, likeable fellow whose four and one-half years service in the Pacific theatre as an Army combat engineer have dulled neither his genial personality nor his many artistic talents. Bob has come a long way in the scant five years he's been working with pastel and T-square. Already he's established himself as a fixture in the Wetzel art department — his fluid style and fertile imagination constantly clicking with clients. Bob and his fellow craftsmen are sure to click with you, too. You'll find them ever ready to put that valued Wetzel touch into your next letterpress or offset lithography assignment.

Wetzel Brothers

CREATIVE PRINTERS AND LITHOGRAPHERS

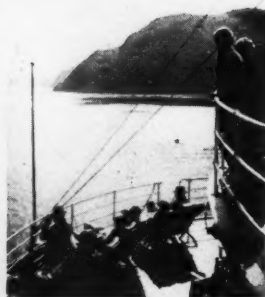
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CAVES OF THE Saguenay

Legendary Portal to Cathay



CLIMAX of the trip into the legendary Kingdom of the Saguenay is in Capes Trinity and L'Anse-au-Loup. These twin sentinels of the "River of Deep Waters" rise almost 2,000 feet from water a mile and a half deep. The Capes are on the north shore of the Saguenay and face one another with a small bay intervening. Trinity is the more westerly of the two and, while one mountain, it has three elevations. Hence its name. The Saguenay flows through a mighty slot wrenched open by titanic forces in the Laurentians—the oldest mountains in the world. Despite the awe-inspiring grandeur of this fjord-like strait, there is a thrilling mystery that still haunts this whole region in the daily changed in its outward appearance since the earliest days of the infant colony except where tiny hamlets infrequently dot its rocky shores. Sixty miles of majestic cliffs, meeting bays.

IP

BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure ★

★ On the basis of a 6 per cent net profit, it takes \$1,670.00 of additional work to recover each \$100.00 lost in uncollectible accounts.

★ "GO-to-ChicaGO—September 11-23, 1950" is being used as a slogan in connection with the promotional work for the big Sixth Educational Graphic Arts Exposition.

★ If you think catalog printing isn't big business—the Montgomery Ward and Company balance sheet of July 31, 1949, revealed that prepaid catalog costs and expenses totaled \$18,263,000!

★ On Founders Day at Lafayette College in October, Harvey F. Mack, the president of Mack Printing Company, Easton, Pennsylvania, had conferred upon him the honorary degree of doctor of humane letters.

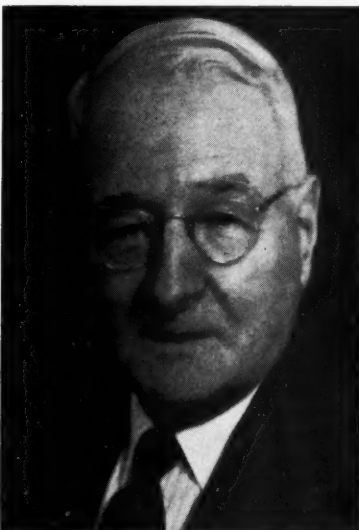
★ Arrangements have been made to organize the 1950 Spring Fair at Leipzig on an international basis. The fair is to be held from March 5 to March 12 and applications for stand space should be made to Leipziger Messeamt, Leipzig C1, Markt 8, Germany.

★ The average weekly newspaper in Indiana receives 63.2 per cent of its income from advertising, 11.2 from circulation, 22.7 from job printing, and 2.9 from miscellaneous sources, according to results of a recent survey by the Hoosier State Press Association.

★ "Be simple, unaffected; be honest in your speaking and writing. Never use a long word when a short one will do. Call a spade a spade, not a well-known oblong instrument of manual industry." The editor who wrote that sage advice to an aspiring young writer was William Cullen Bryant, the famous poet who also edited the *New York Evening Post* for fifty years.

★ Some sixty different nineteenth century type faces appear in the Anniversary Edition of the *Christmas Chimes*, an annual 8-page publication produced by Bill Thorniley, Seattle's "Pastime Printer." The 7- by 9-inch paper bears the dateline "Christmas Morning, December 25, 1899" and is as charming and humorous as anyone could desire. Teddy Roosevelt is a featured personality and "Cuba Is Free" reads one headline. The Thornileys have produced a collector's item.

★ *The Strand*, one of Britain's most famous magazines, is going out of business with its March issue. The publishers state that the magazine, founded in 1891, cannot meet rising postwar costs, despite a circulation of more than 100,000 and "substantial advertising revenue." Time was when *The Strand* published all of Sir Arthur Conan Doyle's Sherlock Holmes stories, many Rudyard Kipling poems and short stories, and the misadventures of P. G. Wodehouse's perfect butler, Jeeves.



J. Edgar Lee, grand old man of the printing equipment manufacturing industry—head of the Challenge Machinery Company, where an "Honor Week" was recently celebrated, marked by open house and tours of Challenge's two large plants

★ For the past three thousand years the simplest and most effective way of telling somebody something has been to put up a sign. The ancient Egyptians did it on boards and the Romans even did it by carving words on statues to the emperors. The art of modern poster design began only in 1867 when Jules Cheret, a Parisian, prepared an announcement of a play to be enacted by Sarah Bernhart, then a young woman of twenty-two. The theater and the army, drumming up trade and recruits, seem to be the modern world's first big users of poster art.

★ The London winter of 1842 blustered outside. In a chill attic garret, a sixteen-year old boy sketched on a gleaming copper plate. He slowly drew a

quaint skating scene, added a formal banquet and a Punch-and-Judy show. Carefully he lettered his title, destined to become the most popular Yuletide greeting ever composed—"A Merry Christmas and a Happy New Year to You." The lad was William Maw Egley, an obscure engraver's apprentice. He was designing the world's first Christmas card. His "unconventional innovation" has become an almost universal tradition.

★ Featured recently in Maurice Van Metre's column "Lighter Side" in the *Cleveland News* was the latest publicity regarding David William Stock; to the effect that this being the era of polls, Lawrence Electrotypes' "Bill" Stock has been conducting "Bill Stock's check-up on himself as a salesman." Bill asks customers, potential customers, and lost customers pertinent questions as to why he will or will not get the customer's business. Bill, himself, says "The poll has brought me many answers—some serious, some humorous, and some straight-from-the-shoulder. It has given me good ideas, but most of all it brought more business."

★ Perhaps the most colorful, virile and uninhibited newspaper in America—and certainly the only one you can open in the wind—is Harry Oliver's *Desert Rat Scrap Book*, published four times a year, copyrighted and branded. In it you will find everything from Death Valley Scotty to Buffalo Chips. Editor's Notes run rampant through the fold-out sheets and the issue we have been reading is called the Centennial Packet "to take care of any hundred-year-old jokes that might have sneaked in when I was not looking—Ed." One letter to the editor posed the thought of "working on the graveyard shift in the Coffin Mine by Tombstone Flat in the Funeral Range, near Poison Spring in Death Valley."

★ In Japan, where every piece of type is set by hand, the Tokio Monotype may revolutionize the country's printing industry. Exhibited recently at the *Asahi Shimbun*, the machine's board carries 2,760 Japanese characters and the Roman alphabet. Its use may reduce staffs by 20 per cent. The Monotype operates on the principle of the Japanese typewriter. A floating indicator-plunger is dropped over the selected character which sets off electrical impulses setting into motion the machinery which

punches the characters and places them into line. The characters are cast out of molten lead and when a line is completed it is forced out on a carrier piece. *Asahi*, one of Japan's biggest newspaper publishing companies, is experimenting with another machine which will operate with 2,000 characters.

★ *The Paper Market and British Paper* magazine recently looked back on "Printing in the '49's." Back to 1049, to assign the invention of movable types made of earthenware set in an iron frame to Pi Sheng . . . to 1449 as the date on which Gutenberg met that wealthy citizen of Mainz, Johann Fust (or Faust), who advanced Gutenberg capital for "the work of books" . . . to 1549 when the first book of Common Prayer was published, the work of Richard Grafton . . . to 1749 when "Typographical Antiquities" by Joseph Ames was published—a work which has been described as the foundation of English bibliography.

★ Up in Vancouver, British Columbia, a Chinese directory is compiled and printed by a Canadian who was born in Canton. Taken to Canada at the age of ten, he went to school in Toronto. His publication now has some 400 pages, about 5,000 subscribers, and is chiefly intended to be useful to both Canadian and Chinese merchants. The book is bilingual. It is made up in English, then Chinese artists fill in the Oriental lettering by pen. The directory is printed by a photo-mechanical process. Ah Chew comes first, with Wallace Yuen bringing up the rear. The publishers are kept busy listing the hundreds of transient Chinese working in

British Columbia, especially those in scattered lumber camps away in the forests. The plan is to bring into the directory all of the province's 20,000 Chinese.

★ When Napoleon's legions marched up the Nile in 1799, one of his officers discovered a curious stone while excavating for the foundation of a fort near the small town called Rosetta. On this basalt slab was an inscription engraved in three languages. A victorious English army carried it away later to the British Museum. An English physician and scientist suspected that the message was trilingual and suggested that "Ptolemy," which appeared in Greek in the lowest inscription, might occur in the same relative position in the two inscriptions above.

The message proved to be a tax notice ordered inscribed by Ptolemy Epiphanes in *hieratic* (picture language); *demotic* (simplified hieroglyphics); and *Greek*. This discovery is regarded as one of the most significant events in all civilization.

★ A newspaper, published in the manner of the early nineteenth century, is one of the recent publications to be enrolled in the Massachusetts Industrial Editors Association. *The Village Courier*, hand-printed at the Old Sturbridge Village Museum and Crafts Center, is unique when compared to the rapidly printed publications represented in the association. The newspaper resembles the format of those printed around 1800-1825. It has been published ten times during the past two years. David Duquette, the printing plant manager, handsets the type just as printers did

long ago. He prints the *Courier* on a Peter Smith flatbed press. This press was first used in 1820. As the press has no mechanical help, each impression is made manually, one at a time. Visitors observe the printer's work on the ancient press, and receive a copy as a memento. The publication is edited by Leonard J. Panaggio.

★ When Irvin S. Cobb was twenty-seven years old he went to New York. With a wife and a sick child to support he started to pound the big city's pavement, going from one newspaper office to another looking for work. For two weeks he visited and revisited them, but the bosses always sent word that no help was needed. As a last attempt, Cobb sat down and wrote a letter to each of the editors, proving that he could write effectively and had confidence in himself. The letters ended as follows:

"This positively is your last chance. I have grown weary of studying the wallpaper design in your ante-room. A modest appreciation of my own worth forbids me doing business with your head office boy any longer. Unless you grab me right away, I will go elsewhere and leave your paper flat on its back right here in the middle of a hard Summer, and your whole life hereafter will be one vast, surging regret. The line forms on the right; applications considered in the order they're received; triflers and professional flirts save stamps. Write, wire, or call at the above address."

The next day Cobb was offered four jobs! Direct mail had smashed down the barriers and won him the opportunities he sought.

WORK OF S. FRANK BEATTY IS RECOGNIZED

• S. Frank Beatty well deserves the testimonial illustrated in the right hand column which was presented to him at the sixty-third annual banquet of Printing Industry of America, on November 16, 1949. He would be the first, however, to point out that



the honor was presented to all trade association secretaries in recognition of the significance of the secretarial function in the organization of a great industry. Nevertheless, S. Frank Beatty has been chosen to represent the trade association secretaries at PIA conventions every year since 1941. He is a member of the executive committee and board of directors of PIA. He is secretary and general manager of the Graphic Arts Association of Illinois, Incorporated; has been a member of that organization since July 1, 1926.

Born in Gowrie, Iowa, on August 7, 1893, Mr. Beatty was educated at Cornell College, Mount Vernon, Iowa, and Harvard University Graduate School of Business Administration. A World War I veteran, Mr. Beatty has been connected with printing since the day he joined the United Typothetae of America as field representative in 1920.

Recognition

A WORD IN
TO ONE WHO HELPS US BEAR OUR BURDENS

S. FRANK BEATTY, SECRETARY AND GENERAL MANAGER
GRAPHIC ARTS ASSOCIATION OF ILLINOIS, INC.

One who:
Unifies our many enterprises
Blends our diverse opinions
Fuels our separate powers
Binds our loyalties
Reconciles our competitive fervors
Merges our conflicting objectives
Cements our wills
Weaves together our knowledge
Compounds our experiences
We give praise, to you, a welder, not of metal, but of human beings.

Given this evening at the 63rd Annual Banquet of Printing Industry of America, November 16, 1949, the token of appreciation to the trade association secretary of the Graphic Arts Industry. Directed that the certificate be properly inscribed and presented.

By the Great Seal

Alfred J. Jeffries



NEW YORK SIGNS WITH BIG SIX

A new contract was concluded in December between the Printers League Section, New York Employing Printers Association, and New York Typographical Union Number Six, after six months of negotiations. There is no increase in the base wage scale under the new contract, which runs until September 30, 1951. The scale stands at \$90.00 for day shifts, and \$95.58 for second and third shifts.

Included in the agreement, but in a separate contract stipulation, Printers League Section employers agreed to create a supplementary employee retirement fund, amounting to 1½ per cent of each employee's weekly earnings, the contributions to start March 1, 1950, and no payments to be made until at least a year after that. The 1½ per cent employer-contributed fund is designed to supplement the union's own retirement system, supported by its members. The pension agreement stipulates that there is to be no change in the arrangement for five years.

The new contract also provides the equivalent of three weeks' vacation pay for men working a full year, with the addition of a clause clarifying the employer's authority with respect to the scheduling of vacations.

HOMER F. EDMONDS

Homer F. Edmonds, a partner in Mitchell and Herb Engraving Company, died November 17 at fifty years of age. Known as "Bunny" to his legion of friends, Mr. Edmonds was during his lifetime a journeyman printer, able sales executive, and a leader in western Printing House Craftsmen activities. He served as president of the Los Angeles Craftsmen's club in 1928 and of the Pacific Society of Craftsmen in 1930. For the past several years he had been Twelfth District representative for the International Craftsmen.

LANSTON MONOTYPE SCHOOL

Thorough courses of study on the keyboard and composition caster machines, as well as refresher courses on the other Monotype machines, are announced as being available to printer-employees of Monotype owners from the United States, Canada, and Latin America. The school is held in the factory at Philadelphia and is approved by the Pennsylvania Board of Vocational Education. The keyboard or the caster course may be completed in five weeks; a combination of the two in nine weeks.

The school has been in continuous existence for nearly fifty years, is equipped with enough machines to give each student individual instruction.

CATALOG FOR SCHOOLS

A new catalog of printing equipment for schools has been released by Hamilton Manufacturing Company. Featured in the catalog is a new all-steel single-tier type cabinet adapted to instruction purposes by providing facilities and working room for two at one time.

The MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 20th of month preceding issue date

BIG SIX CENTENNIAL STAMPS

Plans of New York Typographical Union Number Six for celebration of its centennial anniversary in 1950 include the sale of seals commemorating the event. The seals, specially designed for the occasion, are offered to union members and others in the graphic arts in books containing 108 stamps, priced at \$1 per book.

NEW SMITH COMPANY PRESIDENT

Clifford L. Van Derbogart has been elected president of the John P. Smith Company, Incorporated, of Rochester, New York. Mr. Van Derbogart will assume his new duties in February. He has been a director and vice-president in charge of sales development for the Niagara Lithograph Company, of Buffalo, New York.

Other officers of the firm include: Henry F. Brayer, executive vice-president and secretary; Milton G. Silver, R. Mervyn Briggs, and Ralph Allen, vice-presidents.



CLIFFORD L. VAN DEBOGART

NEW IPI PRINTING INK PLANT

The IPI Division of Interchemical Corporation has begun full scale printing ink production in its new \$2,500,000 plant in Elizabeth, New Jersey. All inkmaking equipment has been transferred from the company's former factory in Brooklyn, New York. The shift was made step by step, color by color, in order that production could be continuous. The plant has more than four acres of floor space for inkmaking, laboratory, and office facilities. Single-story construction applies throughout the plant, except for the varnish section. IPI's technical staff and all the laboratory equipment were moved to Elizabeth from former research headquarters in New York City.

IPPU OUSTS LOCAL

Local Number One of the American Federation of Labor's International Printing Pressmen's Union recently received notice that it has been ousted by the International.

The action followed the local's contest of the estate of the late George L. Berry, former United States Senator from Tennessee and the international union's president for more than forty years.

The local had challenged Mr. Berry's estimated \$750,000 estate left after his death a year ago.

PRESS COMPONENTS SERVICE

A new service to printing firms who wish to design their own specialized equipment has just been announced by Orville Dutro and Son, Incorporated, designer and distributor of presses. The firm is offering a wide variety of specially built custom-designed press components for performing specialized functions. A catalog of the parts available, detailing special functions and sizes, is now in preparation.

TO STUDY IN U. S.

The first productivity team from the printing industry of Great Britain to visit the United States will consist of fifteen members, all from the letterpress section. The men will study the methods of production in this country. The team, which plans to sail for America early in 1950, consists of five executives, five foremen, and five other employees. The leader is J. N. Milne, managing director of Central Press, Aberdeen, Scotland.

SCOTLAND INVITES INDUSTRIES

The Scottish Council of Development and Industry is reported as seeking the co-operation of American and Canadian firms for the development in Scotland of industries which normally might not be developed alone by Scottish interests. Dr. Macrea, secretary of the council, and the chairman, Sir Steven Bilsland, will visit American firms this winter. Some fourteen American companies are now operating in the industrial estates in Scotland or in reconditioned factories. The intention

is to advance the facilities available on industrial estates in Scotland to such companies, where non-competing firms are also located, in order to increase the number of such concerns working in Scotland.

NEKOOSA-EDWARDS 1950 PROGRAM

New equipment and expansion at the Nekoosa mill of the Nekoosa-Edwards Paper Company, Port Edwards, Wisconsin, in 1950, calls for expenditure of approximately \$950,000. Provided for in the estimate are some new pulp screens at an estimated cost of \$200,000; liquor clarification equipment at a cost of \$200,000; two additional digesters at \$250,000; a multi-knife chipper for \$30,000; chip storage and conveyors at \$150,000; and a \$100,000 enlargement of the bleachery.

JOHN McLEAN RETIRES

John A. McLean, former superintendent of platemaking and recent assistant production manager at the Government Printing Office, received his certificate of retirement from Public Printer John J. Deviny on November 30. Mr. McLean had been in the Government Printing Office since 1909. He is a prominent member and former official of the International Association of Printing House Craftsmen and an active participant in the research program of Printing Industry of America. After a long vacation in New England and the South, Mr. McLean intends to continue his activities in the industry.

BRITISH INK STANDARD

Dr. V. C. W. Harrison of Printing, Packaging and Allied Trades Research Association, has written an article on British Standard 1480: 1949, "Letterpress Process Inks," in which he states that "the gamut of colours obtainable with the inks specified in British Standard 1480 is wide enough for the great majority of commercial colour prints." The purpose of the standard is to reduce waste of time and materials and improve the quality of letterpress color printing.

BRITISH SILK SCREEN UNIT

The mechanization of silk screen printing in Great Britain has developed several new machines. One such development, the McCormick silk screen unit, is now in production and being exported. Output is at the rate of two complete machines per week. The manufacturers, Messrs. Redlac, Limited, of Bellshill, Scotland, plan to demonstrate the machine at the Scottish Industries Exhibition.

The average reproduction speed is reported as approximately 1,000 prints per hour. The inventor is said to be using a machine doing a double crown run of 6,000 copies. Speed of this job is at the rate of 900 copies per hour as against a probable maximum of 100 per hour by hand. Units have been exported to silk screen printers in Holland, Sweden and Australia.

MERGENTHALER ANNUAL REPORT

Comparison records for 1949, 1948, and 1947, which highlight operations tabulated in the Mergenthaler Linotype Company's annual report for 1949, reveal that earnings after federal income tax for 1949 were \$2,597,565, as compared to \$1,675,583 in 1948, and \$1,305,614 in 1947. These figures do not include \$756,538 of accumulated prior years' dividends on the preference stock of the British subsidiary received in 1949, and \$504,049 received from the same source in 1948. No such dividend was made in 1947.

The various devices for photographic type composition are discussed in the report. The company's research effort is announced as more extensive and

intensive than ever before in the history of the company; the research is geared to develop efficient products for which there will be a demand in the graphic arts industry.

EXPECT EXPANDED TRADE

Scottish printers and binders are expecting to reap a fair volume of expanded trade as a result of devaluation, although no one can yet predict the full effect of the change. Theoretically the situation now stands that British publishers—a great deal of whose work is done in Scotland and particularly in Edinburgh—should be in a position to meet the production of American and Canadian printers and binders on terms which are fairly level.



Our most precious dollar

To our customers and their salesmen, whose loyalty and enthusiasm have encouraged us in our determination to strive for the highest standard of quality and service...

To all those men and women in the Graphic Arts, who buy, print and sell our products — whose suggestions and criticisms have enabled us to refine and improve...

To our thousands of employees all over the country — at their machines or desks or on the road — making and moving and selling the products by which we live and serve...

To all of these we acknowledge at this turn of the year the asset of your GOOD WILL.

On our books this GOOD WILL appears as a mere \$1.00. Yet no figure among all our assets is more highly prized or more carefully guarded. It is our most precious dollar!

E-60 P

UNITED STATES ENVELOPE COMPANY
General Offices: Springfield 2, Massachusetts
THIRTEEN DIVISIONS FROM COAST TO COAST

THE INLAND PRINTER for January, 1950

To date production in Britain has been more expensive than in North America, largely because materials are still controlled and labor is acutely restricted but partly too by reason of the shorter runs. It is now hoped that expanded intake of British books can be achieved although the United States market is traditionally a difficult and unreliable one for many exporters in many fields. On the other side of the picture, a rather more gloomy view is expressed by booksellers who handle imported books, mainly of a technical type. These are already restricted in numbers and the present adjustment will still further reduce the intake of such books, with a corresponding difficulty in procuring supplies.

The main categories involved are medical and technical books. Generally speaking, authority can be obtained for import of specific copies of a book by an application from a responsible source. What is more likely to suffer is the free sale of such quantities as were permitted entry under the older valuation.

Do you know that...

• President H. G. Kable has announced, "In order to identify us more definitely as printers, the stockholders have directed that the company's name be changed from Kable Brothers Company to Kable Printing Company. There has been no change in the management or ownership of the company." . . . Dr. Clarence Poe, editor-in-chief of the *Progressive Farmer*, has just completed fifty years in the post. Mr. Poe became editor in 1899 and has been its head for the past forty-two years. . . . Abraham Remstein has been appointed a special representative in connection with the buying of white metal scrap and residues for Federated Metals. Mr.

Remstein has been superintendent of the manufacture of white metal alloys at Federated's Newark plant. He has been associated with the company since 1914 . . . Walter J. Bauer, head of Caslon Press, Incorporated, was elected president recently of the Printing Industry of Pittsburgh, Incorporated. He succeeds John M. Baird, of Tarentum, Pennsylvania. Others elected to a one-year term of office in the organization include Weldon D. Smith, Republic Press, vice-president; Ross M. Blair, Smith Brothers, Incorporated, secretary; and Francis A. Roney, Colonial Press, treasurer. The following have been elected to the board of directors of the organization: John M. Baird, Harold M. Beck, Thomas P. Butler, Robert L. Forsythe, Fred H. Freuden, Albert R. Geyer, Charles Gothe, Jr., W. Marshall Hamilton, Henry G. Maurer, Arthur W. Rippl, Julius Schmidt, A. W. Tipler, and A. S. Wentworth . . . First wood pulp has been made at new \$32,000,000 plant of the Coosa River Newsprint Company. A. G. Wakeman, executive vice-president and general manager, announces that newsprint will start flowing from the Childersburg, Alabama, mill within a few weeks . . . Elected at Milwaukee recently as officers of the Graphic Arts Association for the 1949-50 association year were the following: president: George B. Moss, Western States Envelope Company; first vice-president: Ferd Aumüller, Cramer-Krasselt Company; second vice-president: Robert H. Apple, Trade Press Publishing Company; recording secretary: John A. Bell, Sentinel Bindery and Printing Company; treasurer: E. J. Brumder; Robert C. Froelich, past president, becomes the chairman of the advisory committee . . . L. J. Ansbacher, well-known graphic arts designer and typographer, has been appointed director of design, printing, and production for the combined organization of Geffen, Dunn and Company, and William E. Rudge's Sons in New York . . . As part of a program of plant expansion and increased sales promotion, D'Arcy Printing and Lithographing Corporation, New York, has appointed Robert Weber as a member of the firm with the office of vice-president in charge of sales and sales promotion. Mr. Weber has been on the sales staff of the company since March, 1947 . . . Bettye Stout, advertising manager of General Printing Ink Division, Sun Chemical Corporation, was married on December 3 to Roy Streeter of the American Express Company. Their honeymoon flying trip took them to Paris, Rome, Madrid, and Lisbon . . . Even the hot scorching flame of a blow torch cannot ignite a sheet of inflammable newsprint if it has been coated with a new fire retardant and non-toxic paint now being introduced for the first time in Illinois and Indiana . . . D. A. Moran has been appointed resident manager of St. Regis Paper Company's mill at Deferiet, New York. Mr. Moran has been associated with the paper industry for over twenty-six years. W.

FRIEND OF MANY PRINTERS PASSES AWAY



JAMES H. SWEENEY

James H. Sweeney, for forty years western manager for Lans-ton Monotype Machine Company, died of pneumonia in Chicago on December 11, following a brief illness.

It is a sad duty to write "30" for James H. Sweeney. Not a printer himself, "Jim" nevertheless knew printing by knowing printers intimately. His passing marked the closing of a long career that paralleled the growth of the graphic arts industry. His career probably reached its peak in April of 1946 when several hundred friends expressed their appreciation of his many qualities at a testimonial dinner under

auspices of the Printers' Supply-men's Guild of Chicago. A bound volume of over 300 individual letters was presented him, saluting his wise counsel, constant encouragement, and abiding faith in his fellow men. Even a big city sometimes takes time out to honor a man who lives not for himself alone. In his response to the eulogies, Jim said that he would treasure the memory in his heart until its last beat.

Jim Sweeney was born in the little mining settlement of Iron-ton, Ohio, on September 28, 1879. He came to Chicago in the spring of 1899, and on January 28, 1909, started his Monotype career as a stenographer in the Chicago office. Within two years he became co-manager and in 1912 was appointed western manager.

Men trained by Jim Sweeney reflect his high personal ethics in many organizations throughout the industry today. Jim was not only a great salesman himself, but could impart his skill to others. He was particularly interested in young men. His keen sense of humor was exceeded only by his sense of honor. He had a phenomenal memory—and infinite capacity for kindnesses.

Two lines from Shakespeare's *Julius Caesar* aptly describe Jim Sweeney:

*"He was a man, take him for all in all;
I shall not look upon his like again."*

A. Zonner, manager of the Deferiet mill and general manager of manufacturing for the division in New York State, is being transferred to the New York office to head a newly created manufacturing development department. Mr. Zonner will act as a liaison between sales and manufacturing in the development of new products and in development work on new and major accounts. A native of Ohio, Mr. Zonner came to the company from the Appleton Machine Company and prior to that was associated with the Consolidated Water Power and Paper Company and the Mead Corporation . . . The oldest printing house in Scotland—the firm of Neill and Company, Edinburg—celebrated its 200th anniversary in December. Throughout its history the business has continued under the control of two families—Neills and Frasers. The continuity of the family tradition which has marked the firm's history is seen in the name of the present joint managing director, Patrick William Neill Fraser . . . John E. Rohleder, president, Baltimore Electrotype Company, died in December. He helped found the company in 1922, and had been connected with the electrotyping industry since he was sixteen years of age . . . Philip R. Bookbinder, head of King Typographic Service, New York, distributed as a Christmas memento a replica of the original copy of the United Nations' "Universal Declaration of Human Rights." The original, produced by his firm, was placed in the cornerstone at the dedication of the new UN headquarters in New York.

PROCESS CAMERA BOOKLET

A new 24-page booklet, "Choosing A Process Camera," has been published by Consolidated Photo Engravers and Lithographers Equipment Company. The book has been designed to provide the information necessary for the right combination of lens, camera, and accessories for the specific photographic task. The author, Herbert P. Paschel, has revised and expanded a survey made by himself of camera equipment. Copies of the booklet are available free upon written request.

FILMS BOOKLET REVISED

A sixteen-page booklet, "Films Relating to Printing and Graphic Arts," has been revised and is available from the Michigan Industrial Education Society, Incorporated, of Grand Haven, Michigan, for 15 cents per copy. This compilation of 16- and 35-millimeter motion picture films will be useful to craftsman clubs and other organizations of printing throughout the world for program planning purposes.

RUSSIAN PRINTING DEVELOPMENTS

British and Colonial Printer states that the world's largest printing enterprise is the department of the Russian central government which concerns itself with the reproduction, by graphic means, of textbooks, the works of the poets, scientists, and the like. Two in-

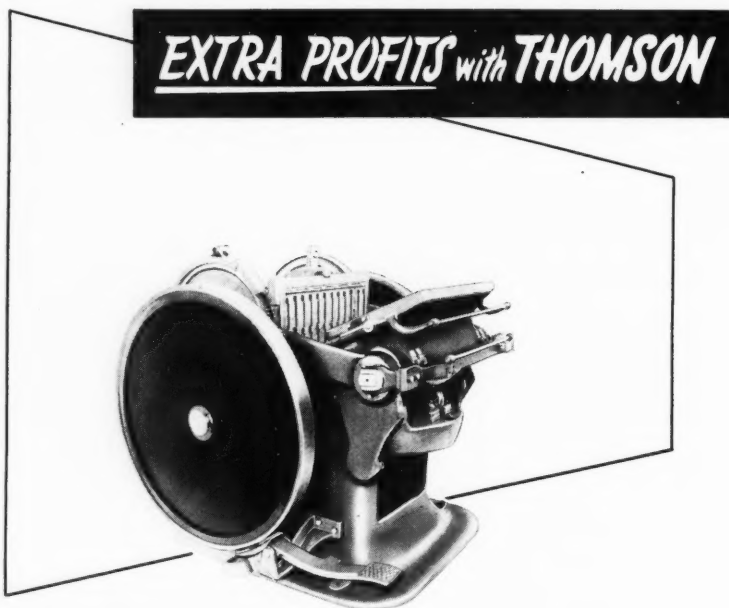
stitutes—one in Moscow and the other in Charkow—are in charge of research work and were created with the intention to bring about improvements of the materials and manufacturing processes concerned. As another means to the same end, printing classes all over the country help to raise the standard of the graphic arts.

The large scale on which printing is done in Russia necessitates far-reaching standardization. A special problem is presented by the Russian (Cyrillic) alphabet, which does not lend itself easily to typographical expression. Many indifferent type faces have been eliminated and new fonts designed to facilitate reading.

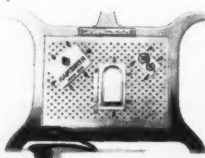
LESTER DOUGLAS EXHIBIT

An exhibit of the work of Lester Douglas, book designer and typographer, has recently been on display at the Library of Congress. The exhibit was sponsored jointly by the library and the Washington Chapter of the American Institute of Graphic Arts.

Mr. Douglas has been the director of art and printing for the United States Chamber of Commerce publication, *Nation's Business*, since 1928. A number of books designed by Mr. Douglas have been selected by the American Institute of Graphic Arts for its annual "Fifty Books of the Year" exhibits. Before going to Washington, he was one of the pioneers in getting the



The NEW 14x22 THOMSON PRESS for Embossing and Die-Cutting. An essential unit in every pressroom where the profitable and unique specialty is being done for customers who want something different. "Dress up" your printed product. Emboss—Die-cut! Get more money for the second and third impressions.



THOMSON Electric Die Heater

The very best Electric Heater on the market for Hot Embossing on all sizes and makes of Platen Presses. No lock-up! No interference with regular printing operations. Economical to operate. Will last a life-time. Send for literature on both Press and Heater.

EXHIBITOR



GRAPHIC ARTS
EXPOSITION



CHICAGO-SEPTEMBER 11-23-1950

THOMSON National Press Co.
FRANKLIN, MASS.

New York 23 East 26th St. Chicago 816 West Arthington St.

"Fifty Books of the Year" exhibits program started. He has since served on its juries, and this year is on the five-man jury of the "Printing for Commerce" exhibit which is also sponsored by the American Institute of Graphic Arts.

GAE POSTER COMMITTEE

A nation-wide poster competition to produce the most striking artistic representation possible of the forthcoming Sixth Educational Graphic Arts Exposition to be held at the International Amphitheatre, Chicago, September 11-23, will be conducted under the chairmanship of Dr. R. Hunter Middleton.

A. E. Giegengack, president and general manager of the exposition, has made arrangements with the Society of Typographic Arts to sponsor the competition.

Dr. Middleton, director of the department of type face design at Ludlow Company, is one of the founders and a former president of the Society of Typographic Arts. He was recently awarded an honorary degree of Doctor of Fine Arts by Transylvania University at Lexington, Kentucky, for his achievements in the graphic arts during the past twenty-five years. His committee of artists and art directors will formulate the rules and designate the place of the competition in the near future. First prize will be \$500 cash; second prize, \$250; and third prize, \$100.

1 1/2 BILLION GREETINGS

The greeting card industry estimates that one and one-half billion Christmas cards were sent out the past holiday season. That is only half of the year's business.

Illinois Business Review, monthly publication of the University of Illinois bureau of economic and business research, reports that production of greeting cards has trebled in the last ten years. In 1947 Illinois produced 15 per cent of the national output, with sales of \$17,700,000. Twenty-one Illinois establishments print or publish greeting cards and employ 3,000 persons, one-sixth of the workers in the industry. Only New York and Ohio exceed Illinois in card production.

Work on the Christmas line of cards begins a year and a half in advance. One company may produce a thousand different cards. The creation and publication of other holiday lines and "every day" cards are scheduled for year-round production, stabilizing what is largely a seasonal market.

BLANCHARD REVIVES 'PICA RULE'

Blanchard Press of New York City has revived its pocket-size house organ, *The Pica Rule*, which was discontinued in December, 1941. The current issue is termed Number 28, and the company has announced a bi-monthly appearance for the publication. The magazine is being edited by Robert Newcomb and by Marjorie Sammons. Mr. Newcomb originated *The Pica Rule* in 1935.

CHARLES D. O'BRIEN

Charles D. O'Brien, retired, died at the age of seventy-three on November 24. Mr. O'Brien, former president of Charles D. O'Brien, Incorporated, made his home in New York City.

A fifty-year member of the International Typographical Union, he received his card at Aspen, Colorado. In New York, he joined the "Big Six." He was a member of the New York Club of Printing House Craftsmen and a charter member of the Machine Composition Association, predecessor of the present Typographers Association.

ARNETT JOINS HARRIS-SEYBOLD

Stuart E. Arnett has returned to the sales organization of Harris-Seybold Company as assistant to general sales manager Ren R. Perry.

Mr. Arnett has been active in the graphic arts for over twenty years. He

ANSWERS IT'S A QUIZ

Here are the answers to the quiz on page 74. How well did you remember the information which you have read from time to time in previous issues of this magazine?

1. True. The chalk-finished paper can be scratched in to simulate the wood engraver's tools.
2. False. It is line; the surprinted halftone screen screens the line copy.
3. The fluorographic process—highlighted halftone.
4. Rarely in photoengraving—frequently in photolithography.
5. False. Emulsion causes uneven lines, and ordinary photos are impossible to bleach completely.
6. False. They are reproduced as line work—the distinct embossed pattern is the factor which furnishes the halftone effect.
7. Craftint paper. Singletone gives one shading, doubletone two.
8. Dry brush.
9. The draftsman and the wash artist work together.
10. Emulsions and filters are not perfect—hence color separation is not perfect. The color etcher re-etches, lightening and intensifying the values in order to match the original drawing.
11. The black plate, hence not usually used where type matter appears, which of necessity would appear in blue.
12. False. One negative is made, but two plates are etched. One etched usually for key plate; the other, for color, is specially etched for a strong contrast.

By R. Randolph Karch

was formerly manager of Harris-Seybold's metropolitan New York branch office, leaving the organization in 1946. He is a member of the Lithographic Technical Foundation, New York Litho Club, the Printing House Craftsmen's Club, the Printers' Supply Salesmen's Guild, and Sales Executives Club.

HOGAN ACCEPTS NEW POST

Russell J. Hogan became president of the Wilson H. Lee Company, Orange, Connecticut, on January 1, 1950. The new post marks one more step up the career ladder for the president of the International Association of Printing House Craftsmen, who started out as an apprentice pressman in Philadelphia thirty-two years ago.

Mr. Hogan, the company announces, "has full authority in the operation of the plant," and combines the duties of plant manager with those of chief executive. Death, a few months ago, of John Demarest, who had been vice-president and plant manager, created the managerial vacancy.

Wilson H. Lee is a large letterpress plant, with complete composing room and bindery, located a few miles outside of New Haven, Connecticut, and employing 500 persons. Established in 1887, it was acquired in 1938 by the Hughes organization, which also operates the Hughes Printing Company in Stroudsburg, Pennsylvania, and Periodical Press, Philadelphia. Other officers of the Lee company are Russell Hughes, vice-president; E. B. Hughes, treasurer; H. T. Hughes, secretary. It produces a substantial volume of publications and catalogs, as well as some general commercial work.

Before accepting the new position, Mr. Hogan had been plant manager of Blanchard Press, New York City, since 1944. Previous to that, he was general superintendent of Wickersham Press, New York. A nationally known figure, possessing an extensive practical working background, he is recognized as one of the leading production technicians in the industry.

PROCESSES PLATES "ON APPROVAL"

Electron Lithoplate Corporation, of New York City, is offering to process albumin lithographic plates "on approval" in order to demonstrate the effectiveness of the Electron-O-Plate machine. It is said that the machine produces an albumin plate for quality reproduction that is the "equivalent" of a deep-etch plate.

Plates sent to the company, developed out and gummed up, will be processed and returned for a trial run.

CHANGE OF ADDRESS NOTICES

The United States Post Office has suggested this notice requesting subscribers to advise THE INLAND PRINTER, as well as the postmaster, of change in address. Such action will insure prompt correction of our mailing list and discontinuance of copies undeliverable as addressed.

IT'S A CHALLENGE

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THE FINEST DIAMOND EVER MADE



NEW 36 $\frac{1}{2}$ INCH DIAMOND HYDRAULIC CLAMP POWER PAPER CUTTER

This is the famous Diamond Power Paper Cutter with a Hydraulic Clamp which makes it possible to reduce cutting time 40% as compared with the hand clamp model.

This new cutter retains all the famous Diamond features plus the following:

Eliminates hand clamping. Operator has both hands free to handle stock, back-gage wheel, and starting levers.

Foot treadle gives positive clamp control at all stages of the cutting cycle. Clamp can be held at any position as a finder.

Built-in hydraulic unit made by Vickers.

Challenge Table Light & Tape Magnifier and two knives included as standard equipment. Moderate price. Get full details today!



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...for outstanding letterheads
...for easy-to-file business forms

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Nekoosa

MADE IN U. S. A.

IN ALL ITS COLORS

Nekoosa Bond is already one of America's most popular papers for letterheads. But Nekoosa Bond has so many *other* uses, too! Available in white and *eleven* other attractive colors, crisp, strong Nekoosa Bond is the perfect paper for all kinds of business forms. It readily adapts itself to the modern system of filing by color. Letterpress or offset, you can't print on a more versatile, more colorful paper!

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COMPANY**

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U S A

This GILBERT BOND watermark identifies an outstanding 25% new-cotton-fibre bond paper. It is tub sized and air dried. It is crisp, crackly, beautifully attractive. It will inspire quick, favorable attention to your customers' company names, products and services.

No paper made without *new cotton fibres* can approach it for fine appearance, ability to impress, and economy in stationery costs, regardless of quality claims. Ask your Gilbert Bond merchant!

Life Member American Institute of Graphic Arts

GILBERT PAPER COMPANY • Established 1887 • Menasha, Wisconsin

New-Cotton-Fibre-Content Bond, Ledger, Index and Onionskin Papers



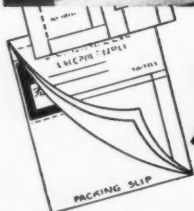
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When you have a
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Production of internally glued forms can be profitable in your plant when you use the JCM Collating and Tipping Machine. Your operator can work fast and with a minimum of effort to produce more perfect work than ever before. Glue is applied in precisely the right amount, and at the right spot, with the simple speedy action of the machine. Sets of forms come from the machine jogged, and ready for packaging.

The JCM collator is flexible. It can be set up in a matter of minutes to accommodate any job from 1" x 2" to 17" x 25 1/2". Tiered racks on both the left and right of the operator provide easy access for multiple form collation.

Write for further information.



JCM MACHINES

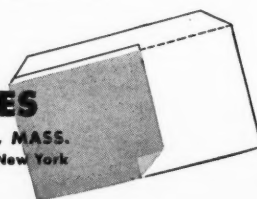
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J. CURRY MENDES

104 BROOKLINE AVE. BOSTON 15, MASS.

Branch offices... Los Angeles... Chicago... New York

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*Caterpillar Tractor Co.
cut down printing costs*



by switching to lower cost, high fidelity

Consolidated ENAMEL PAPERS

• Any printing buyer with an eye for value is going to need a mighty good reason why he *shouldn't* use Consolidated Enamel Papers after reading the story of "Caterpillar's" switch to Consolidated Enamels in January issues of *Fortune*, *Business Week*, *Advertising Age*, *Tide*, *Advertising Agency*, and *Printers' Ink*.

This latest full-page ad in Consolidated's new monthly series tells how "Caterpillar's" outstanding employee magazine, *NEWS AND VIEWS*, has saved thousands of dollars a year by switching its printing order from the old style, premium-priced enamels to lower-cost Consolidated Enamel Papers. It also tells *why* Consolidated Enamels can sell for 15 to 25% less than other fine enamel papers, and yet maintain uniformity, quality, and brilliance of printed results.

The answer is, of course, that Consolidated's revolutionary enamel papermaking process eliminates many costly manufacturing operations still in use by other papermakers. It produces a finished sheet of highest quality, simultaneously enameled on both sides, in a single high-speed operation.

Right now, *before* your customers and prospects read the "Caterpillar" ad and others that will follow in these same magazines, you can turn this powerful Consolidated advertising to your own use. Let your Consolidated paper merchant arm you with the complete facts. And then *use* them to lower your bids and estimates by recommending and specifying Consolidated Enamel Papers wherever *finest* quality at *lowest* cost will get the order.

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Consolidated ENAMEL PAPERS

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Sales Offices: 135 So. LaSalle St., Chicago 3, Illinois

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NEW CHESHIRE MAILING MACHINES *for ANY plant*

We are adding two new models to our line to make mechanical mailing possible in any size plant. These models are companion machines to the larger models now used by leading publications and publication printers.

Model C—A low-priced FULLY AUTOMATIC mailing machine for publications.

Model S—A low-priced mailing machine with semi-Automatic feed and fully automatic labeling head for publications and/or direct mail.

Write for additional information

CHESHIRE MAILING MACHINES, Inc.

1415 West Altgeld St., Chicago 14, Ill.

Speed Make-Up and Register of Forms— Start Press Runs Sooner with the



The Taylor REGISTERSCOPE permits faster make-up and register of forms BEFORE they go on press. Perfect register is thus secured, often without any moves on press. Consequently, press runs start appreciably sooner, productive press room time is increased.

The REGISTERSCOPE can be installed right on your semi-steel imposing surface. It begins immediately to pay for its moderate first cost and contribute to greater profits. It is available to fit all sizes of imposing surfaces. The new Junior model, however, developed to register forms of the Miehle Vertical and smaller presses without tying-up larger stones, is complete with its own imposing surface. The same principle as embodied for flat bed forms is now available for registering curved plates on rotary presses of certain specified makes. For full information, write:

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Room 302, 210 Guilford Avenue, Baltimore 2, Md.

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Enticing...hard-working PLASTICOLOR COVER

Picture a cover stock that coaxes instant action from teen-agers and their blue-blooded parents—and also has wallop and endurance for a truck catalog—or an outdoor display.

That's Plasticolor Cover

All six sparkling colors are permanently soil-proof. The plastic film, tightly laminated to fine Beckett cover stock, resists dirt, can be wiped clean in a moment. This Dobeckmun process builds ruggedness and wear-ability to withstand almost any kind of indoor or outdoor punishment.

A look and a touch will prove these dual advantages of Plasticolor Cover wherever delicacy or long life, or both, are prime factors. Get samples from your Beckett paper supplier or from us.

THE DOBECKMUN COMPANY

Cleveland 1, Ohio • Berkeley 2, Calif.

P. S. Doplex Brilliant matches its Plasticolor twin in everything but weight. Nine sparkling plastic-paper combinations give a wide choice for brilliant, soil-proof labels, box covers, package wraps and similar items.

DOBECKMUN
PLASTICOLOR COVER
DOPLEX BRILLIANT

*When offering a Bond
for quality work...
be Right with RISING*

For Winning Forms
BE AHEAD with RISING

For forms of clean appearance, sharp printing, and good wearability—Rising Bond is the paper to choose. Ask your printer if he does not agree that the best paper for forms is

Rising Bond

- ✓ White and 5 colors
- ✓ 25% rag
- ✓ 4 weights
- ✓ Envelopes in six sizes
- ✓ Excellent printing surface for engraving, lithography, gravure or letterpress



WHEN YOU WANT TO KNOW... GO TO AN EXPERT!



Rising Papers

ASK YOUR PRINTER... HE KNOWS PAPER!

Rising Paper Company, Housatonic, Mass.

↑ The above advertisement appears in
a long list of executive advertising
and sales promotion magazines.

Every Rising consumer ad works to build more confidence in *your* judgment—*your* word on all factors that go into the business of delivering good printing. You are promoted as the expert.

Printers in the know always make their bond as good as their word, too. They know that Rising Bond is a good paper—works well in the shop, takes good sharp impression, and holds its looks and body through long handling in service.



Rising Papers

PRINTING AND TECHNICAL

RICHARDS' ELECTROMATIC

**DOES
EVERYTHING!**

- 3 Motors
- Many Exclusive Patented Features

**SAWS, TRIMS,
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**Precisioned
Plates Save
Press Time**

**WRITE FOR
DETAILS AND
FOR COMPLETE
CATALOGUE OF
OUR LINE**

J. A. RICHARDS CO.

KALAMAZOO, MICH.
13 F



A
MACHINE
DELUXE

AMERICAN NUMBERING MACHINES

FOR ALL NUMBERING REQUIREMENTS

**PONY
BOY**



SMALLEST
STOCK MACHINE MADE

BLUE BOY



ALL STEEL
"BLUED LIKE A GUN"

STANDARD



HIGH SPEED
SAFETY LOCK PAWL

BIG BOY



ANY SPEED
ANY PRESS

AT ALL DEALERS

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN 8, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO 2, ILL.

**BELIEVE IT...or not!
AN OFFSET PRESS PLATE
...in 3 minutes
with the NEW
PRE-SENSITIZED
OFFSET PLATES**



EXPOSING



GUMMING

**1 2 SIMPLE
STEPS
and it's ready
to run!**

Now, for the first time, you can get Pre-sensitized plates. Ready to run in just 3 minutes. All you do is expose, gum and put the plate on the press. You'll get quality work and long runs. Until you use these new plates, you'll never know how easy it is to make an offset press plate. The new plates are available in two sizes—10 x 15 and 10 x 16. Larger sizes will be introduced in a short time.

LITHO CHEMICAL

& SUPPLY CO. INC.
46 HARRIET PLACE
LYNDBROOK, LONG ISLAND

The new Pre-sensitized plates are made by Kevrel and Esser Co. and distributed by Litho Chemical and Supply Company and its dealers from coast-to-coast.



No. 317

THE most popular display face in demand and use today—is now available at Baltotype

It's catchy and holds the eye. A word—a line—a paragraph. It can be used in most any job. Adds a little zip to the most ordinary type pages.

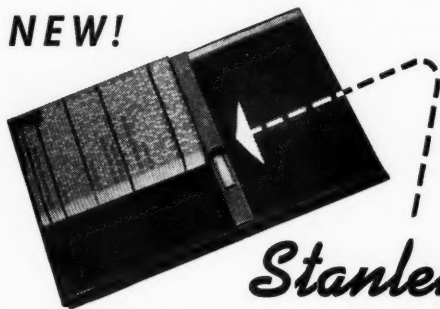
Buy whatever sizes you need at our low font cost, and keep enough on hand, with our economical sorts refill. Available in 18 to 36 point at present.

Your dealer can supply you or write

Baltimore Type

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NEW!



Stanley LEVERLOCK

THE GALLEY LOCK THAT REALLY WORKS!

Will Save You Money!

- ★ Eliminates tie-up of many kinds of linecast forms
- ★ Speeds page make-up and proofing
- ★ Holds securely for handling, shipping
- ★ Holds fine type on its feet for good proofs
- ★ Sizes to fit all standard steel galleys

SAMPLE, (8 3/4" Size) AVAILABLE.....\$1.00 POSTPAID

ADDRESS INQUIRY TO NEAREST BRANCH

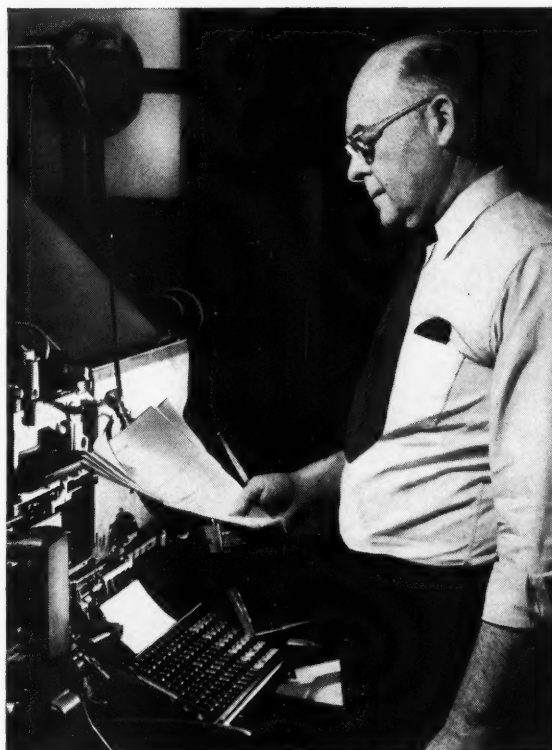
WESTERN NEWSPAPER UNION—Branches in Principal Cities.

E. C. PALMER & CO. LTD.—Dallas, Houston, Miami, New Orleans, Tampa

HARRY W. BRINTNALL CO., INC.—San Francisco, Los Angeles, Seattle

WALTER Y. STANLEY

HASTINGS, MICHIGAN



**"To me as an operator,
Blatchford's the buy because**

**... it melts smoothly—flows freely—
molds sharply—sets quickly."**

No question about it, Blatchford Metal has everything it takes to enable your operators to do the best possible job on their machines. And there are reasons for this—three good reasons.

Reason No. 1—the lead, tin, and antimony are top quality. Metal resources and research facilities unmatched in the field assure this.

Reason No. 2—these metals are precisely proportioned. No rule of thumb in Blatchford operations!

Reason No. 3—alloying operations are under rigid control—every batch of Blatchford reflects nearly 100 years of metal-mixing know-how.

Ask your operators—your make-up men and pressmen, too—what metal best fills the bill. Chances are they'll say, "Blatchford." Try it... you'll see why.

Keep your metal stock always up to par—use the famous Blatchford replacement plan. Write for details.

National Lead Company, Baltimore, Chicago, Cincinnati, Cleveland, Pittsburgh, St. Louis; National Lead Co. of Mass., Boston; E. W. Blatchford Co., New York; Morris P. Kirk & Son, Inc., Los Angeles; American Lead Corp., Indianapolis; Georgia Lead Works (div. of Cincinnati Branch), Atlanta.



Blatchford...

**the NATIONAL name
for dependable metal**

Greeting Monotone

Typo Roman Shaded

Engravers Text

	Caps	Lower Case	Comp.
12 pt. Greeting Monotone	21A..\$3.00	42a..\$3.00	\$6.00
14 pt. Greeting Monotone	18A.. 3.50	36a.. 3.45	6.95
18 pt. Greeting Monotone	14A.. 4.00	28a.. 4.50	8.50
12 pt. Typo Roman Shaded	19A.. 2.25	38a.. 2.25	4.50
14 pt. Typo Roman Shaded	17A.. 2.60	34a.. 2.55	5.15
18 pt. Typo Roman Shaded	12A.. 3.15	24a.. 3.05	6.20
12 pt. Engravers Text	20A.. 2.25	50a.. 2.80	5.05
14 pt. Engravers Text	18A.. 2.70	45a.. 3.20	5.90
18 pt. Engravers Text	13A.. 3.30	33a.. 4.10	7.40

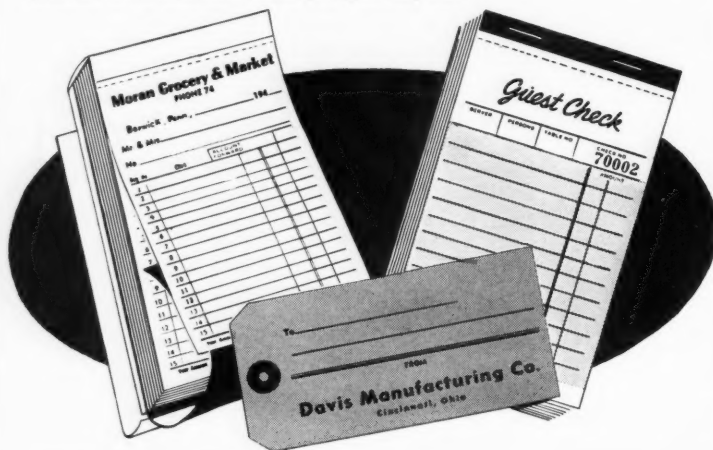
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ENNIS made-to-order salesbooks, manifold books, restaurant checks and tags for a wide range of businesses are made to order for you, too — because they'll mean a greater volume at a higher unit profit! ENNIS quality and workmanship are the kind that make customers come back for more... the ENNIS profit structure is the kind that makes you glad they do!



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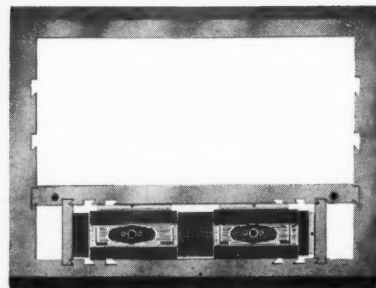
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Ennis TAG & SALESBOOK CO.
Manufacturers of Paper Products for the Trade

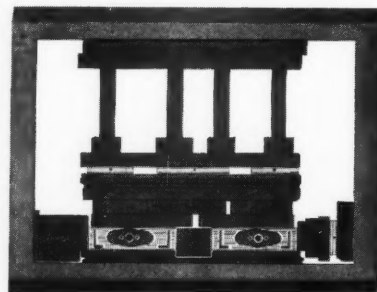
General Office & Factory: ENNIS, TEXAS • Eastern Division & Factory: CHATHAM, VA.
WAREHOUSES: Houston, Texas; Birmingham, Ala.; New Orleans, La.; Albuquerque, N. M.

In your opinion, which of the two lock-up's below would produce more and better printing, as well, provide the safety against possible work-up's and smash-up's?



Above: Lance's modern Adjustable Safety Chase. The world's fastest, safest, and most economical form lock-up principle.

Manufactured for every modern Letter Press, Job Presses, Miehle Verticals, Horizontals and 29's, No. 41 and 46's, Miller Simplex, Miller Major and Two-Colors, all Kelly Presses.



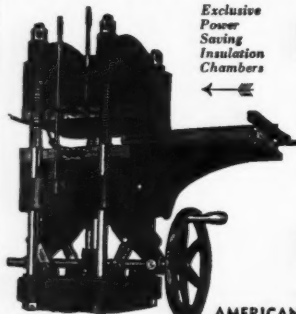
Do not delay—write for price list, illustrated folder and name of nearest Dealer.

CHESTER LANCE CO.
620 BROWDER STREET DALLAS 1, U.S.A.

MANUFACTURERS OF LANCE ADJUSTABLE SAFETY CHASE DO-ALL GRIPPERS AND *****AUTOMATIC BLUE FLAME BURNERS

MAKE YOUR OWN

Rubber Printing Plates



Platens 11 x 13 in.

Exclusive
Power
Saving
Insulation
Chambers

Extreme Precision
Tremendous Power
Maintained Pressure
Power Economy
Connects to 110 V.
Thermostatically Controlled

The Eva-Press

Write for Literature
AMERICAN EVATYPE CORPORATION
Deerfield, Illinois

ROSBACK

• Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

F. P. ROSBACK COMPANY
Largest Perforator Factory in the World
BENTON HARBOR, MICHIGAN

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Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE For Professional Home Training

Now is the time to make your spare time pay. Increase your earning power. Mr. Young, international layout authority, offers a complete Home Study Course to help printers, advertising men, artists, etc. Learn by mail how to use sound layout principles. Receive Mr. Young's own personal criticisms. Endorsed by graduates. Write to Dept. I.P. for free details.

AMERICAN ACADEMY OF ART

Frank H. Young, Director
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ENGBAHL BINDERY

Edition Book Binders

"Books Bound by Us Are
Bound to Satisfy"

1056 W. Van Buren Street
Chicago, Illinois
Telephone MOXROX 6-6062

CALENDAR AND CALENDAR PADS

• CALENDAR PADS—67 Styles and Sizes.
Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imp'tg. Co., 80 Franklin St., New York 13, N. Y.

• WHOLESALE CALENDARS TO PRINTERS. DO YOUR OWN IMPRINTING—FULL LINE. FLEMING CALENDAR CO., 5540 COTTAGE GROVE AVE., Chicago 27.

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• TWO-COLOR PRESSES—Miehle 41" two-color presses. Give serial number, condition, electrical equipment, best cash offer. Neely Printing Co., Inc., 871 N. Franklin St., Chicago 10, Ill., Phone SUpperior 7-8990.

FOR SALE

Turn to Turner in 1950
—SAVE—

45½ x 62" Miehle No. 3/0 Two Color
25 x 38" Miller Two Color
50 x 72" Babcock Sheet Fed Rotary Two Color

44 x 64" Harris Two Color Offset Press
Our customers are our best salesmen.

**TURNER
PRINTING MACHINERY, INC.**
2630 Payne Ave., Cleveland 14, Ohio
Branches: Chicago—Detroit



RICHARDS' EXPERIENCE PAYS OFF
Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
J. A. RICHARDS CO., Kalamazoo, Mich.

THE INLAND PRINTER'S

classified buyers' guide

FOR SALE (continued)



We wish you greetings
for the year of 1950.

If the Falco Corporation and
its personnel can be of service
in extending its 30 years of
practical experience to you,
please call on us.



Happy New Year!

THE FALCO CORPORATION

343 SOUTH DEARBORN ST., CHICAGO 4
Tel.: Harrison 7-5643
GENERAL OFFICE AND WAREHOUSE
47-01 35th St., LONG ISLAND CITY 1,
NEW YORK
Tel.: Stilwell 4-8026

REBUILT VACUUM PUMPS For MIEHLE VERTICALS V-36 V-45 V-50

Exchange basis, your old pump accepted in trade. Easy to follow instructions and necessary tools furnished.
These pumps are rebuilt with factory standard parts and are fully guaranteed.
Write for details, giving serial number of your press.

Jack Beall Vertical Service

641 S. Dearborn Street
WE(B) 9-7407 Chicago 5, Ill.

FOR SALE (continued)

SURPLUS LITHO-LETTERPRESS EQUIPMENT

- Miehle Press, 28x42 flatbed, with motor hand feed, Ser. 15168-43R—\$2500
- Colts Armory Style 6 with motor, hand feed, Ser. 6335—\$400
- Photo Enlarger, Phonix 6x8 Goerz lens, two condensers, Ser. 12131—\$150
- Sewing Machine, Singer heavy duty with motor, Ser. 17-30—\$50
- Photo Printer, Pa-Co 11x14, Ser. 652—\$50
- Whirler, A.T.F. with motor, 17x22—\$200
- 2000 new litho plates for 17x20 Model 2066 Multilith—\$1 each
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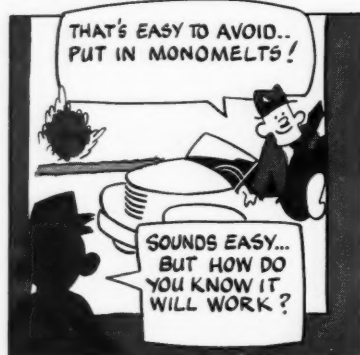
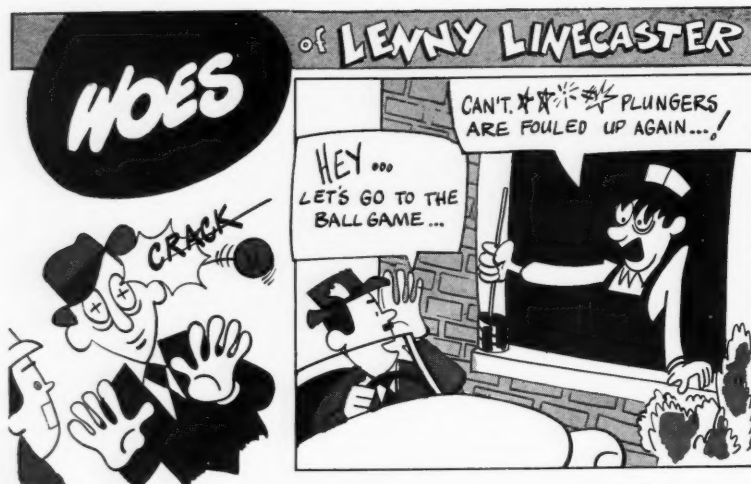
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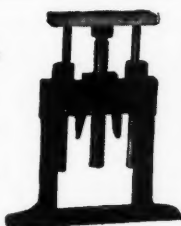
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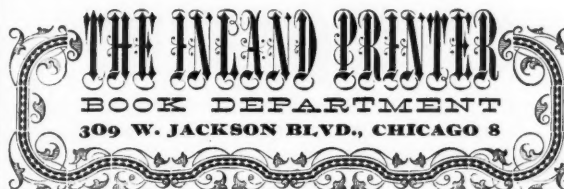
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The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

VOLUME 124 • JANUARY, 1950 • NUMBER 4

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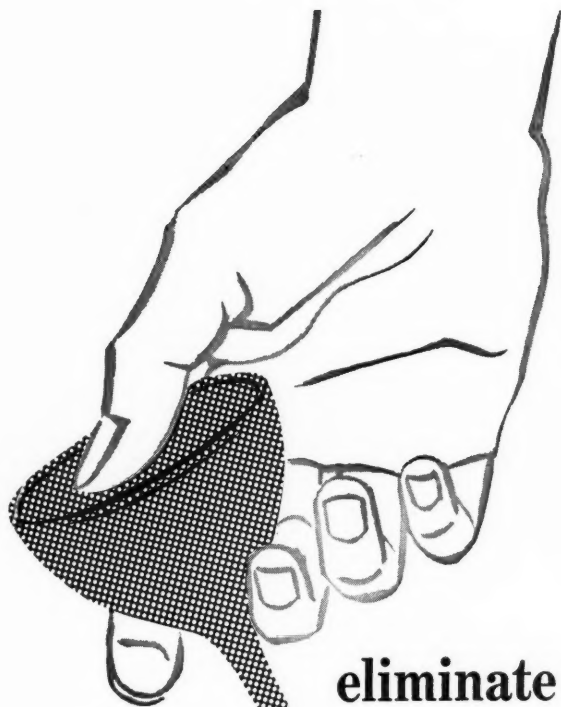
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